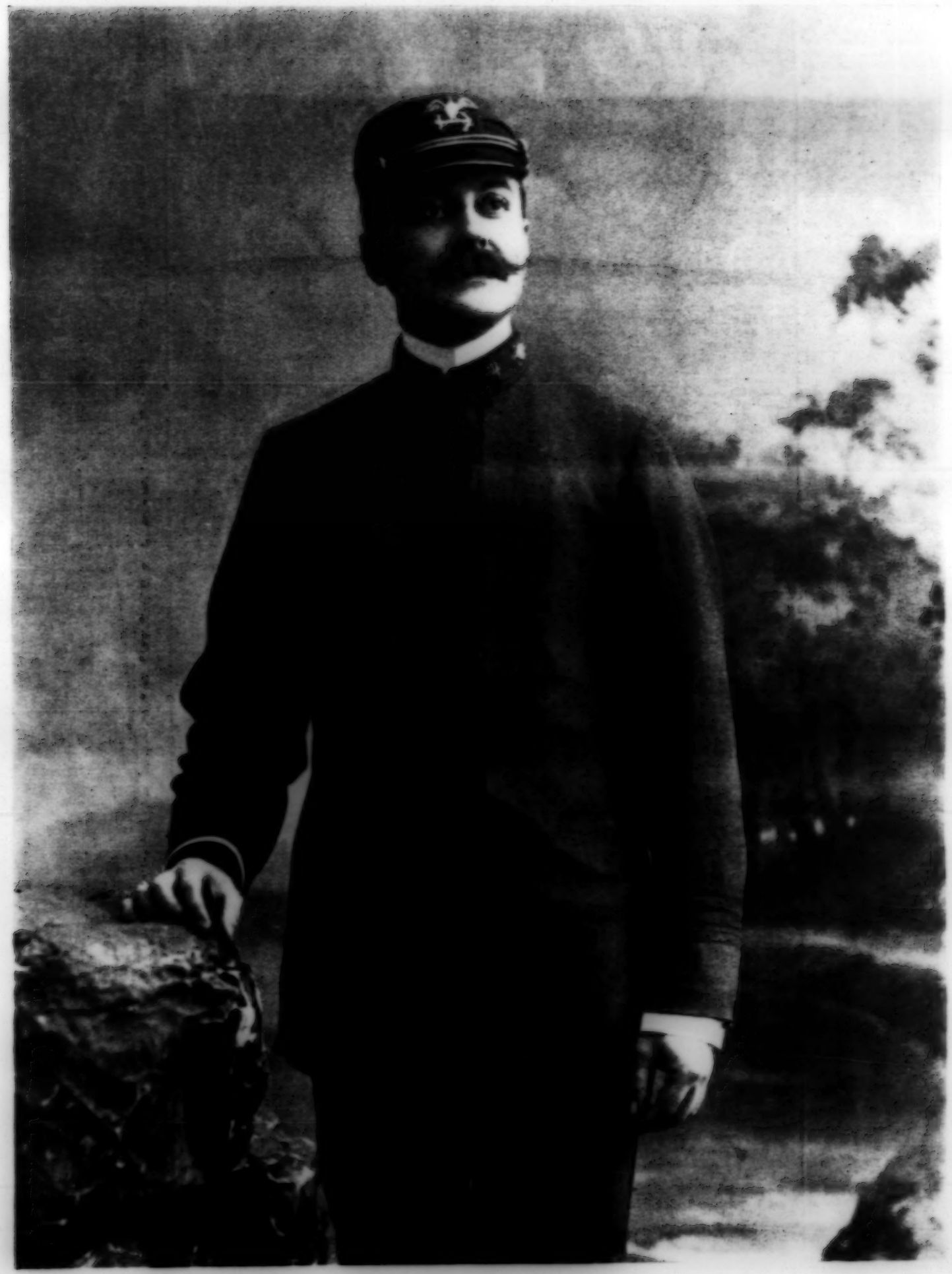
TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

VOL. XXXVI., No. 923. NEW YORK : SATURDAY, SEPTEMBER 5, 1896. PRICE, TEN CENTS.



WILLARD LEE.

ROSE STAHL.

Photo. by Morrison.

Above is a picture of Rose Stahl, a talented young leading woman. Miss Stahl is a graduate of the Notre Dame Convent of Montreal. Immediately upon completing her studies she entered the dramatic profession. Her talent manifested itself from the start. In a short time she played a long line of leading parts in stock and repertoire. Several seasons ago she starred through the South and West in a repertoire comprising the parts of Camille, Parthenia, Juliet, and Rosalind. The critics predicted for her a brilliant future. Miss Stahl has unusual power and magnetism, and is gifted with a beautiful voice that reminds her hearers of Ellen Terry's. Through the Eastern States her name is almost a household word. Three seasons ago she played the lead in The Struggle of Life, since which engagement she has played Agnes Rodman in Belasco and De Mille's Men and Women, and the leading role in Shenandoah. Last Spring she played the emotional part in Clay Clement's recent success, The New Dominion, with such power as to make a lasting impression upon all who witnessed her performance. Miss Stahl's versatility enables her to play comedy parts as successfully as she handles the stronger emotional roles.

WILLIAM CALDER HOME AGAIN.

William Calder has returned from a three months' European trip. In conversation with a MIRROR representative he said: "I accomplished a good deal during my travels on the other side. I spent some time with Sutton Vane and Arthur Shirley and they gave me enough manuscripts from their pens to supply a stock theatre here with plays for a year. Straight From The Heart is a most emphatic go at the Pavilion. In sight of St. Paul's, which was done at The Princess's Theatre, is the greatest winner there since the days when Wilson Barrett presided over the fortunes of the house.

"Shall I make any new productions here this season? Well, I can't tell just at present. I shall have three companies on the road, you know, and they ought to keep me rather busy. Perhaps I may make a production of Straight From the Heart before the season ends. Come and take a look at the scenic models."

Mr. Calder led the way to his inner office where some half-dozen miniature stages and sets stood ranged on a shelf.

"This is the first act, representing a swell conservatory. Pretty, isn't it? Terraine designed it. And here's a scene on shipboard where a wedding takes place. It's really the most original scene I ever saw in a melodrama. The third act is laid in an Algerian desert, where the stage is covered with sand, and a man is dragged after a horse with his head to the earth. The last act is the Place d'Execution, in Paris, where the hero narrowly escapes being guillotined. Take it all for all, it's a wonderful play, and it ought to go like wildfire here. John Martin's Secret is another strong melodrama which I shall either produce myself or dispose of to a manager who can produce it properly."

While in Antwerp Mr. Calder formed with Herr Verstraetze, of that city, and G. M. Polini, of London, an agency to protect and represent the works of Dutch and Flemish authors. Many good plays are produced every year in the Netherlands and Belgium which never find their way to the English or American stage. The success of Wilson Barrett's Sledge Hammer, derived from the works of a Flemish author, inspired Mr. Calder and Mr. Polini with the idea of forming this agency for the representation of authors of Holland and Belgium.

NOVEL ENGLISH ADVERTISING.

Manager Arthur Jefferson's companies, touring in his plays, The World's Verdict, and The Orphan Heiress, have met phenomenal success in the English provinces, a special feature being made of the mounting and advertising. The Orphan Heiress has a novel outside show in the shape of a handsome group of animals—a zebra attacked by African panthers—which is exhibited in each town in a shop taken for the purpose, and furnished with landscape scenery. An attendant is in charge, and admission is free, the people having no idea that the scheme is an advertisement till they get inside. In the play, a woman is thrown into a cage with a bear and a panther. When the latter is about to spring at her, she is rescued by the bear, who turns out to be the comedian in disguise.

W. H. CRANE ENJOYING HIMSELF.

William H. Crane ran into town last week to inquire after the health of his manager, Joseph Brooks, who was laid up for a couple of days from overwork and worry.

"I hate New York in Summer time," said Mr. Crane to a MIRROR man. "The only habitable place I find is my yacht. Cities are a bore, and theatres are worse.

"Now please don't ask me about my new play. It's finished and it's very good, and it provides me with a capital part. But upon my word, 'shop talk' is intolerable to me in Summer. I shouldn't have left my yacht if I hadn't been anxious about Mr. Brooks. As soon as I know he's all right, I'm going clear out of town."

A CHAT WITH JENNIE YEAMANS.

Jennie Yeamans has temporarily abandoned the legitimate for the more lucrative field of the vaudeville. To those who remember her artistic work in Blue Jeans and Jane this may seem as a desecration of genuine talent. But Miss Yeamans, like all artists, is as sensible as she is gifted. In her own way she gave a MIRROR man her reasons for her choice of histrionic employment.

"People are asking me why I don't stay in the legitimate, and I ask them where can I make the money I get in the vaudevilles. It don't hurt me a bit to work on the variety stage. I can step right over to the legitimate without spraining an ankle. Why, didn't I leave Tony Pastor's to originate June in Blue Jeans? And I rather fancy I could accomplish the same little feat again. I've got a nice engagement with Weber and Fields, and any time I care to return to straight work I can do it. It's better than walking around on your uppers with nothing to live on but the consolation that you're a 'legit.' Don't you agree with me? I'm a sort of a dramatic mugwump—variety or legitimate, just as I please.

"Yes, I'm even thinking of putting my younger sister Annie into the variety business. She's going out with The Great Diamond Robbery this season, but next year I'm going to make her earn her own living. I'm sick of supporting her. How am I looking? Pretty well, eh? Well, I tell you I'm feeling better, and I'm looking better since I'm single again.

"Oh, I must tell you about my little experience on the Floating Roof Garden. It was a delightful little experience—*N.Y.T.* I gave one consecutive performance. Do you know the place? The stage is like a freak's platform in a circus side show. Half the orchestra is upstairs, the other half downstairs. I did not know where I was at. Really and honestly I felt insulted. I saw my finish that first night, and I wouldn't go on again. I understand that several good artists have appeared there this Summer, and they all made some sort of a protest when they saw the sort of place they had to do their act on. But contract or no contract, I wouldn't go on more than once. That let me out."

A CLERGYMAN'S BEQUEST TO THE PLAYERS.

The Rev. John E. Campbell, of Buffalo, who died a few weeks ago, bequeathed to The Players his valuable collection of portraits and autographs of actors, stage relics and prompt books, believed to be the largest private collection of the sort in existence. The bequest arrived last week at the club in this city, having been sent on by Mrs. Campbell in deference to her husband's wish, but it may not be formally received until the directors' meeting next month.

As was told in a recent MIRROR, the deceased clergyman was an ardent lover of the higher orders of the drama, and was so esteemed by the managers of Buffalo that their houses were ever free to him, and it was behind the scenes that the old man would exhibit his autograph book, and obtain signatures. He numbered among his friends the leading players of the last half-century, and, aided by a remarkable memory, was a perfect cyclopedia upon dramatic matters past and present.

He delighted to entertain players at his little home at Lake View, near Buffalo, where, it is said, Nat C. Goodwin and Francis Wilson were favorite visitors. The autograph album is one of the largest ever seen in the city, and the names of Sarah Bernhardt, Ellen Terry, and Henry Irving are among the most recent entries, that of Sir Henry being the last in the book.

A SOCIAL TRUST.

Hiliary Bell and Ramsay Morris's comedy, A Social Trust, was produced for the first time in San Francisco last week, and judging from all reports, with success.

The play deals very boldly, and by all accounts graphically, with some real events and actual persons. The rise and fall of the Cordage Company furnishes the play's theme. Frederick Brewster, a New Yorker of social distinction and the head of the Paper Trust, has proposed for the hand of Lillian Cornell, a supposed heiress. Through the machinations of her aunt, Mrs Morton, a tuft-hunter, the girl is forced to sacrifice herself and accept Brewster, though she is really in love with a young author, Charteris King. The marriage is consummated, though husband and wife live apart like strangers. A climax is reached in the affairs of the paper trust when Brewster, on the verge of nervous prostration, lays a plan to blackmail his wife. After much diplomatic hedging and equivocating, the bad angel of the play proves herself a good angel by telling a deliberate falsehood which saves the heroine from the cunningly laid trap. Almost at the same moment, Brewster is shot down by the husband of his mistress.

The play was carefully and thoroughly acted by Mr. Frawley's excellent company. Mrs Dion Boucicault in particular scoring a most emphatic hit in a role that fitted her like a glove.

A WORD FOR RICHARD II.

Mrs. Alice Fairbrother Webber read last Thursday at the Professional Woman's League an exhaustive paper upon Shakespeare's seldom-mentioned play, Richard II., which, she said, follows more closely the historical facts than any other of the Bard's works. Mrs. Webber observed: "Shakespeare in this play sinks Richard down to the lowest degradation, and then slowly raises him up to the level of our respect. The first touch of sympathy for him comes through his wife, and his most redeeming quality was the fact that he did win and keep the love of a good woman—the good Queen Anne. While he was a king in manner, a king in speech, he was a craven in action, but adversity developed in Richard three noble traits—love, gratitude, and a sense of justice."

TO WHOM HONOR IS DUE.

Neil Burgess's County Fair opened at Red Bank, N. J., Aug. 24 to good business, and has continued prosperously, Sadie Stringham appearing as Abigail Prue, the part originally played by Neil Burgess. An Asbury Park paper, commenting on the performance there, said: "Neil Burgess as Abigail Prue was the star actor of the play," which was the sincerest sort of praise for Miss Stringham, although hardly giving the honor to whom it was due.

BOOKINGS OF THE FRAWLEY COMPANY.

The Frawley company will remain at the Columbia Theatre, San Francisco, until Oct. 4, and then go to Los Angeles for four weeks, afterward opening the new house at Honolulu for three weeks. Returning, they play San Francisco for the holidays, and then tour North and East as far as Omaha, reaching the Golden Gate again in May for the Summer.

SOME REMARKS ON ONE-NIGHT STANDS.

I have very often wondered why the managers of the theatres in the one-night stands of the country care so little for the appearance of their houses and bestow such a small amount of attention and energy on their improvement. To be sure, in the smaller towns the work attendant upon the management of a theatre is not sufficient to occupy a person's time entirely; the manager usually has other interests and his theatre gets what little time is left over, and it suffers accordingly. If managers would only give a reasonable amount of their attention, where they cannot devote all of it, to their theatrical interests, instead of letting the house run itself, as is often the case, they could easily secure superior attractions, thereby increasing the patronage of the house and giving them material returns, even if they have not the ambition to care for the satisfaction of having an attractive and well managed theatre.

For the comfort of the actor the rural manager seems to have the least regard. The dressing rooms show this. The apologies for rooms that some theatres afford are something remarkable. They are always small, usually dirty, poorly ventilated and heated, and invariably badly furnished. The actor who secures a looking glass that is not cracked or a washstand that is not in imminent danger of toppling over is indeed considered fortunate, and as for a carpet on the floor, that is a luxury seldom found. And how little it would cost to fit these rooms up decently. The manager expects the actor to give his best performance and does not for a moment consider his comfort. What a howl there would be if the actor gave a performance relative in value to the accommodations afforded him for preparation!

There is a theatre in what is considered a very good one-night stand in the South, the "star" dressing room of which is so low as not to permit of one standing upright and a trunk in the room would be out of the question, so limited are its dimentions. When I was last there a rag, the remains of a carpet, was on the floor and the room had not been cleaned out for two weeks, or since the last company played there: neither had the stage or house been swept.

The writer recalls a theatre in one of the best "show" towns, to use the vernacular, in Alabama, that has for its heating apparatus one solitary stove placed on the back of the stage, and apologies for stoves in or two of the dressing rooms. The company arrived there in the morning of a January day and at one o'clock went to the theatre for the matinee, it being a holiday.

The theatre was cold as a barn, back and front of the curtain. The manager had not even thought it necessary to have fires made in the scant accommodations he had for heating. The consequence was that the company had to play their parts with overcoats and wraps on, although the scenes of the play were laid in Summer. One of the actors was detailed to make a speech in explanation of their unseasonable apparel and blaming the management for his utter disregard for his patrons—for the audience were all shivering—and the company's ordinary comfort. And the company were enthusiastically applauded for the stand they took in the matter. The only dissatisfied person was the manager of the theatre, who stood at the back of the house thoroughly angered. Fortunately the evening bill was a play the scenes of which passed in Winter, so the frigid atmosphere of the house and the stage lent realism to the scene.

I had taken a train one morning after playing a one-night stand similar to the above and began thinking about a certain theatre. The dressing rooms of this house were carpeted; large mirrors and sufficient light enabled one to dress in comfort. The stage was absolutely clean, and the stage hands, clad in uniform suits and felt slippers, moved about and set the scenes without the least noise. The curtain warning was not one of those electric fire-alarm gongs that are heard all over a theatre, but a muffled burr distinct enough for its purpose. The smooth working of the curtain as it came down was a delightful contrast to the racket it usually produces. In some houses it sounds very much when the curtain is coming down as though the thunder sheet was having a chill.

I saw all these and many other details of this perfect theatre, but could not think where it was located. Suddenly the train stopped with a jar and I awoke. I had been dreaming. G. C. S.

CAMP CURRIER.

To the yachtsman or excursionist who is coasting along the North shore of Long Island the various coves and inlets offer a picturesque and beautiful view, and none is more attractive than Hempstead Harbor, the Summer rendezvous of the New York Yacht Club, as well as the resort of other and smaller local clubs.

One of the most picturesque points in the landscape which strikes the eye of one entering the harbor is a cluster of six or seven tents which gleam through the foliage at the top of a wooded knoll near the Glen Cove Landing. These tents are the camping grounds of a party of well-known professionals who have spent their Summer very pleasantly and healthfully in the open air in the freedom of this primitive sort of life.

The members of the colony are Frank Currier, his wife, Ada Dow Currier; Miss Waldorf, and Mr. and Mrs Frank G. Cotter. These may be called the proprietary members; but the attractiveness of the camp has caused it to be invaded by other professionals, who are summering in the neighborhood, so that every evening a round dozen of congenial spirits may be seen clustering about the campfire with bright conversation and joyous laughter. The approaching visitor is hailed by a tall and bronzed figure, who gives vent to an unearthly and ear-splitting cry, which he is later informed by the aforesaid bronzed figure to be the call of the Australian bushman, learned after infinite care and practice by Mr. Currier during his recent trip to the Antipodes.

No visitor is deemed worthy of adoption by the camp until he has mastered this call in all its intricacies, and once given in correct pitch and quality it constitutes a password which never fails.

"Camp Currier" was pitched early in the Summer by Mr. Currier and his associates and has been flourishing ever since, and will continue peopled until the stern realities of "next season" call the campers back to the city. Many visitors have come up from the heated city to enjoy its hospitality, and all have gone away delighted with its resources in the way of the outdoor enjoyments of boating, fishing and bathing, as well as the delights of cool, comfortable and healthful Summer life.

ROLAND REED'S NEW PLAY.

At the Boston Museum, Aug. 24, Roland Reed presented for the first time, The Wrong Mr. Wright, a comedy by George H. Broadhurst, which was well received by a large audience. The play proved highly entertaining, being well-constructed and containing much that is new. The star and Isadore Rush scored well, receiving capital support from the company.

SPECIAL NOTICE.

As next Monday, Labor Day, will be a legal holiday, it will be necessary for THE MIRROR to go to press on Saturday, Sept. 5, for the following week, instead of on Monday, Sept. 7, in order to effect publication on Tuesday, Sept 8. Therefore advertisements meant for that number should be handed in on Friday, Sept. 4. No advertisements can be received later than 11 o'clock on Saturday morning. Patrons will save embarrassment by making a note of this arrangement.

CUES.

W. H. Crane will open his season Oct. 5.

Clara Coleman has returned from Europe.

Margaret Mather returned from Paris on Aug. 21.

Kellar, the magician, after summering at Sharon Springs, opens at Yonkers on Monday.

Lora Thorne comes to New York in November to rehearse with The Power of the Press.

Gertrude Haynes, after a successful engagement at the Wonderland, Detroit, opened this week at the Olympic Theatre, Chicago.

James and Ray Collins have signed for the season with Robert Downing.

The Trumbull Sisters closed with Leslie and White's A Booming Town company at Indianapolis, and joined Murray and Mack in Finnigan's Courtship.

Mary Bankson, after a prosperous Summer season of six weeks, goes West with Delmar and Cawthorn for the season to play smaller cities at a good salary.

Luke Cosgrove is at Sullivan, Ill., rehearsing for his production of Othello which, with Damon and Pythias, he will present in a short Illinois tour this month.

While in France this Summer, Magician Bancroft purchased a rare painting by Leonardo da Vinci, entitled "The Magician of the Dark Ages." He sent it to Manager Edward L. Bloom, who is having a lithograph made from it for Bancroft's tour. Will Bradley and Aubrey Beardsley are also furnishing sketches for some of Bancroft's printing.

Will and Jessie Atkinson have signed with Bell's Comedians.

The new 8 Bells opened at Parson's Theatre, Hartford, Aug. 22, to a packed house. The present production surpasses any previous effort of the Brothers Byrne, and many novelties are introduced. Besides the Byrnes, the company includes McAvoy and Griffin, Baker and St. John, Murray and Alden, Cooke and Clinton, Kraum, the trick cyclist, and the Byrne troupe of acrobats.

Olga Nethersole will present this season Joseph Hatton's new play, When Greek Meets Greek.

Charles H. Hopper returned to the city last Wednesday after a rest and vacation on his farm in Ohio. This week Mr. Hopper will begin rehearsals of Chimmie Fadden.

Nita Carritte, late prima donna with the Carl Rosa Opera company in England, is singing leading roles at the new Tivoli Theatre in Chicago. She sang last week in Giroflé Girofla. Miss Carritte was cordially received, and instantly won the admiration and applause of her audience.

Charles Leonard, of Chicago, father of Lillian Russell, was stricken by partial paralysis at the Russell House, Detroit, Aug. 25. One leg and one arm were rendered helpless, and the victim's complete recovery is doubtful. Mr. Leonard is sixty-six years of age.

Lottie Linthicum, a young American actress, has been given the part of Lady Dacia in Wilson Barrett's London production of The Sign of the Cross, and has favorably impressed the Britons.

The old Music Hall building, at Eau Claire, Wis., while being dismantled, collapsed August 17, killing three laborers and injuring a dozen others.

Frank P. Prescott has secured a new play, entitled Father and Son, a domestic comedy-drama, by F. R. Leroux.

Clarence Fleming has joined Pain's Pittsburg forces as press agent for The Last Days of Pompeii. He will return to New York in three or four weeks.

The Hartford Opera House, under management of Jennings and Graves, opened Aug. 21 with Tony Pastor's company. The house has been repainted and put in first-class order, and an elaborate electrical revolving sign, sixteen feet high, has been placed outside.

Tennessee's Pardner opens at Peoria, Ill., Aug. 31. San Francisco will be reached in November. After a coast tour the company returns East. Manager Arthur C. Aiston has secured a strong company and a fine quartette.

Damon Lyons, of Augustin Daly's company, has returned to town after a severe illness, and will join The Geisha at Daly's Theatre.

Charles H. Jones, the well known operatic director, formerly of the McCaul Opera company, has been engaged by the St. Stephen's Opera company to stage The Deserted Village for them Thanksgiving night, at the Central Opera House.

Wright Huntington supports Maude Granger in Inherited, at the Queen's, Montreal, this week.

The Daniel Sully company, presenting The Millionaire, includes Daniel Sully, H. P. Keane, George T. Williams, Chrystie Miller, Edwin R. Phillips, Frank M. Allen, George D. Davis, Helen Avery Hardy, Leslie Lyle, Little Doris, H. G. Dorley, Charles Mason, and Scott Peabody. J. H. Davis and Co., proprietors; J. H. Davis, manager; J. J. Coleman, business manager.

The Sawtelle-Meech company, supporting Genevieve F. Sawtelle, will open on Oct. 3, playing three night and week stands. Manager A. J. Meech is corresponding with two well-known authors for plays on royalty, and the company is not yet complete. He is summering in the Catskills.

The Georgia University Graduates are prosperously touring toward the Coast. The company of twenty-five people includes Ernest Hogan, Al. F. Watts, John Pamplin, Allie Brown, Professor George Watkins, Harry Gillam, Nat Lucius, Joe Chandler, Clarence Turner, William Reid, Frank Cooper, Madame Cecil Smith, La Belle Green, and Emma Griffin; J. Edward George, manager; C. F. Alexander, bandmaster; Thomas J. Culligan and Don Oderkirk, advance representatives.

A storm wrecked the tent of Wallace's Circus at Huntingdon, Ind., Aug. 22. There was a panic among the spectators, and the animals stampeded, but no one was hurt.

FIRST-NIGHTERS.

An institution as ancient as the drama itself is the first-nighter, since the true, original, primal, elementary first nighters were the discriminating pagans who paid their good money, or went in on window tickets, upon the joyful occasion of the initial appearance of the first players upon the primeval stage. There is much dispute among learned antiquarians concerning the time and place of this real first performance, and an equal degree of uncertainty prevails regarding the exact nature of the bill, but whether it was farce-comedy, vaudeville, or burlesque, and whether the dates read here or there, the fact remains that the audience that found time to take in this original production represented the genesis of the first nighter. One may readily conceive a life like picture of the immediate progeny of Adam, Eve and Co., standing with awe and reverence before the bill-boards of the primitive Eden Musee, or sneaking around to an obscure cigar store in Paradise Alley for bill-board tickets, and then, in full evening dress, applauding the show and placing themselves on record as the first of first nighters.

Progressing and developing with the ages, the species has kept pace with plays and players, coming down to the present very commendable period as an inevitable appurtenance to the business of the theatre. There are more than a few sorts of first nighters—the alleged *blasé* ones who go from force of habit; the now-and-then ones who appear upon special occasions; the misguided ones who believe that some special dignity attaches to opening performances; and the wonderful newspaper critics. These types are all as common as bad cutlery at depot hotels.

The habitual first-nighter is a restless, disdaining personage who comes in very late, attired in a conventional dress suit built upon the same lines as the clawhammer outfit of the regulation "humorist" or "reader," and one of these was never seen in clothes that came anywhere near a fit. The confirmed first nighter rises before the curtain is fairly set upon the first act, and rushes for the foyer, the corridor, the sidewalk, or any old place, where he may strut up and down, and look bored to death. If, by chance, he meets an acquaintance, a long dissertation of reminiscence is unburdened in a voice calculated to reach unto the uttermost parts of the earth, and the play is openly branded a failure, or loudly proclaimed a success, on the strength of the small section of the introductory act that he has seen. He knows that one or two of the daily papers occasionally print a few random guesses under the caption of "among those present," and he undertakes to see that, if mere conspicuousness can assure the publication of one's name, his fair title shall not be overlooked. Waiting until the second act is under way before resuming his seat, he sits it out in ostentatious patience, and leaves the theatre just as he thinks that the end of the play is in sight. Whether or not he really enjoys a performance is a matter of conjecture. Some people are happy only when they appear miserable.

The now and then first-nighter is an anxious, nervous affair, with woe written in large caps upon his countenance. Nine times in ten he attends an initial performance for the single reason that he has purchased a floral tribute to a lady of the company, and wishes to see it presented. Unlike the habitual specimen previously described, this sort shows up almost as soon as the doors are opened, and rushes at once to the place where the flowers await conveyance to the stage. Breathlessly he inspects the various cards attached to the fragrant offerings, and, having found that his gift is really there, enquires eagerly of doorman or usher whether the flowers are likely to be forgotten. Reassured on this score, he seeks his chair to writhe and twist in anxiety until the first act is over. Then he dashes out in hot haste to see that the bouquet is still in its place, and to ascertain again that it is actually intended by the ushers to remember the flowers when the time comes. And when the fateful moment at length arrives he leans forward in his seat, blushes red as the roses he has purchased, and shouts himself hoarse as the actresses bow their thanks with a general perfunctory manner, and a comprehensive smile. Everyone in his neighborhood is, somehow, impressed by the great truth that he has been one of the instigators of the floral onslaught, and, in consciousness of having caused this impression, he is supremely happy.

Closely allied to this type is the misguided one, generally very young, who contrives to attend at the least one first-night each year, on an admission ticket as a rule, and to regale his friends, during the ensuing twelfthmonth, with a narrative of the event, tactfully dragged into every available conversation. No matter upon what the talk turns, he chirps in with: "You know this play, Under the Parlor Car; I saw it on the first night'" and then he tells all about it, omitting, of course, to mention that he was stuffed away in a far corner, and walked over by the species hereinbefore outlined.

The newspaper critics, as they are courteously called, are the only things about the average first night production that are more self-assertive than the prompter. It is impossible to miss them. They rush out between acts, and shout sarcasm to each other in the lobby or the cafe, or, lest someone should mistake their mission, assemble in the smoking room and make notes on big sheets of paper. In the stalls, they assume supercilious airs, and loll over the sides of their chairs, frequently leaving, before the play is half over, with much the same quietness and grace that a man puts up a stove. And the next morning one reads in the papers the wonderful "criticisms" that misspell all the players' names, and confuse the plot till the playwright himself knows it not, and say how the whole thing is ever so bad. To a newspaper first-night reporter condemnation is synonymous with criticism.

THE CALLBOY.

MANAGER BUNNELL RETURNS.

Manager George B. Bunnell returned from Europe last week on the ship that brought over the affluent Li Hung Chang, and told a MIRROR man about his trip:

"I was gone only about four weeks," said he, "but contrived to see almost all in London and Paris that was worth seeing. Under expert guidance, I visited the great theatres and music halls and studied them from the front and from behind the curtain, learning many points which may be adopted for the benefit of my Connecticut patrons. I am well satisfied with the results of the expedition, which, like that of many other theatrical managers, combined business with pleasure. As a Rip Van Winkle in the show business, I have awakened to new possibilities, and shall endeavor to prove to my patrons that I have learned much that must accrue to their advantage."

Manager Bunnell will now direct all of his business in Connecticut from his main office at New Haven.

☞ *Don't make mistake in booking Johnstown, Pa. Johnstown Opera House, best house.*

STUDIES IN EMPHASIS.

BY ALFRED AYRES.

"There cannot be two right ways to read a sentence any more than there can be two right solutions to a mathematical problem. There can be only one reading that fully brings out the thought."

Canon Fleming proceeds, in his "Art of Reading and Speaking," which he dedicates, "To all who desire to be cultured readers and speakers of our mother tongue," to mark the emphatic words in the Trial Scene of The Merchant of Venice in this wise:

BASSANIO—Antonio, I am married to a *wife*
Which is as *dear* to me as *life itself*:
But *life* itself, my *wife*, and *all* the *world*,
Are *not* with me esteemed *above thy life*;
I *would lose* all, ay, *sacrifice* them *all*
Here to *this devil* to deliver *you*.

It is a mistake, it seems to me, to mark *wife* in the first line for emphasis, as I do not think that more should be made of it than *of married*. Not *life* but *itself* in the second line is the emphatic word. Words ending in *self* are used in most cases for emphasis only; they seldom add to the thought. Commonly the word preceding should also be emphasized, but here we have an exception; the emphasis on *itself* suffices. If the *not* in the fourth line contradicted a preceding affirmative, it would be proper to emphasize it. The emphatic words in this line are *esteemed*, *thy*, and *life*. The first of the three, however, may safely be left to take care of itself. Why emphasize this? There is no question of any other devil. *Deliver*, not *you*, is the emphatic word. Put any word we please in the place of *deliver*—*rescue* or *release*, for example—and we find it naturally gets the emphasis. I should mark this speech thus:

Antonio, I am married to a wife
Which is as *dear* to me as *life itself*;
But life *itself*, my *wife*, and all the *world*,
Are not with me esteemed above *thy life*;
I would lose *all*, ay, sacrifice them *all*,
Here to this *devil* to deliver *you*.

CAROLINE FRANKLIN.

PORTIA—Your *wife* would give you *little* thanks
If she were *by* to *hear* you make the *offer*.

Neither *wife*, *little*, nor *hear* should I emphasize; but I should emphasize *thanks*. If we had not the last three words of the second line, *hear* would get the emphasis that now goes to *offer*.

GRATIANO—*I* have a *wife* whom I *protest* I *love*:
I *would* she were in *heaven*, so she could
Entreat some power to *change* this *currish Jew*.

In these three lines our author marks ten words for emphasis; I should mark just half that number—the first and the third *I*, *heaven*, *change* and *currish*.

NERISSA—'Tis *well* you offer it *behind* her *back*:
The *wish* would make else an *unquiet home*.

Here again, I should mark only half as many words for emphasis as our author—*back*, *else* and *home*. *Else*, to my thinking, is the most emphatic word in the speech. With the emphasis on *well* I should not quarrel.

SHYLOCK—*There* be the *Christian husbands*! *I* have a *daughter*;
Would any of the *stock* of *Barabbas*
Had been her *husband* rather than a *Christian*!
We trifle time: I *pray* thee *pursue sentence*.

In the first line I should emphasize neither *husbands* nor *I*. Our author emphasizes *I*, possibly because Bassanio and Gratiano have said they have wives. If this be his reason, which is the only reason I can see, I do not think it sufficient. In the second line, I should not emphasize either *would* or *stock*. Nor in the third line should I emphasize *husband*. The cæsura, as is frequently the case, makes the word sufficiently prominent.

PORTIA—A *pound* of that same *merchant's flesh* is *thine*.
The *court* awards it and the *law* doth *give* it.

SHYLOCK—Most *rightful* judge!

PORTIA—And you must cut this *flesh* from off his *breast*:
The *law* allows it and the *court* awards it.

SHYLOCK—Most *learned judge*! A *sentence*! *Come*, *prepare*!

In the [illegible] line, I should not emphasize *merchant's*; in the fourth line, *flesh*. *Judge* I should not emphasize in either instance; all the emphasis should go to the adjectives.

PORTIA—1. *Tarry* a *little*. There is *something else*.
2. This *bond*—doth give thee here—*no jot* of *blood*.
3. The *words expressly* are a *pound* of *flesh*.
4. Then take thy bond; take thou thy *pound* of *flesh*;
5. But, in the *cutting* it if thou dost *shed*
6. *One drop* of *Christian blood*, thy *lands* and *goods*
7. Are, by the *laws* of Venice, confiscate
8. Unto the state of Venice.

In a foot-note our author says: "This passage to be read very slowly and deliberately." Herein I think his dramatic instinct is greatly at fault. Read as he advises, the speech would not produce half its possible effect. Nor would it produce half its possible effect emphasized as he emphasizes it; it would be wholly wanting in climax, which it is far from wanting if the last two lines are properly spoken.

Neither *little* nor *something* in the first line should have any emphasis whatever; all the words but *tarry* and *else* should be gone over quite trippingly. Then the first six words of the second line should be spoken in like manner, a pause being made after them of sufficient length to enable the reader to take a full, deep breath, which should be mainly expended on the word *blood*—the turning point in Shylock's fortunes. In the fourth line, I should emphasize *take* in both clauses very strongly, but should not emphasize *pound*. In the fifth line, I should ignore the first comma, since observing it retards the movement necessary to produce the effect the speech should, and always will, produce if properly handled. *Shed*, *one* and *Christian* should not be emphasized. Emphasizing these words takes from the snap, the movement, the earnestness—in a word from the naturalness—of the delivery, which always has been, and forevermore will be, the only legitimate thing to consider in making one's elocution effective. But it is in the last two lines that our author's reading of this speech is singularly weak. He leaves unmarked the two most emphatic words in the whole eight lines, the two words that the skillful Portia specially depends on for her climax, and for the round of applause that she is sure to get—*confiscate* and *state*. To emphasize *laws* in the seventh line would be to suggest a meaning not intended. The whole clause should be tripped over lightly. Before and after the word *confiscate*, the reader should take a full breath; the first he should expend on *confiscate*, the second almost wholly on *state*. It matters little whether the last two words are heard or not. Here is the way I should mark the speech:

Tarry a little; there is something *else*.
This bond doth give the here—no jot of *blood*.
The *words expressly* are—a *pound* of *flesh*.
Then *take* thy bond; *take* thou thy pound of *flesh*,
But in the *cutting* it, if thou dost shed
One *drop* of Christian *blood*, thy *lands* and *goods*
Are, by the laws of Venice, CONFISCATE—
Unto the STATE of Venice.

GRATIANO—*O upright judge*! *Mark* Jew! *A learned judge*.

To emphasize so much is to emphasize nothing at all. To my thinking, *upright*, *mark*, and *learned* are the only emphatic words.

SHYLOCK—Is *that* the *law*?

PORTIA—*Thyself* shall see the *act*,
For, as thou urgest *justice*, be *assured*
Thou shalt *have justice*, *more* than thou *desir'st*.

I should ignore the comma after *for*, should emphasize *urgest*, should trip lightly over *assured*, and should not emphasize *justice* in the third line. *Urge* and *have* seem to me to stand in direct contradistinction.

GRATIANO—*O learned judge*! *Mark*, Jew! *A learned judge*!

Three words only should I emphasize in this line—*learned*, *mark*, and *learned*.

SHYLOCK—I take his *offer*, then: pay the *bond thrice*,
And let the *Christian go*.

BASSANIO—*Here* is the *money*.

I should certainly not emphasize bond, nor should I mark anything in Bassanio's speech for emphasis.

PORTIA—[illegible]
The Jew shall have *all justice*; soft! no *haste*!
He shall have nothing but the *penalty*.

Nothing, not *but*, is the word to emphasize in this last line. Indeed *nothing* is the most emphatic word in the speech.

GRATIANO—*O Jew*! an *upright* judge! a *learned* judge!

The two adjectives seem to me to be the only words that should be made at all emphatic.

REFLECTIONS.

The Old Kentucky Jubilee Singers called on their manager, Will Parsons, at Rockport, Mass., last week, and are ready for the season of Parsons and Pool's Uncle Tom's Cabin.

Nellie Brooks, who has spent the Summer at her Connecticut home, captured a thief the other day in the act of lifting her mother's purse, containing $125. An arrest followed, but the ladies declined to appear as complainants, Miss Brooks preferring catching fish to catching thieves.

Blaney's A Boy Wanted opened to a jammed house at Pittsburg, Aug. 24, Manager R. M. Gulick being forced to stop the sale of tickets at 7.30 P. M. The play made a big hit.

Pierce L. Jarvis has been appointed business manager of the American Theatre in the Eastern District of Brooklyn. This will be the only theatre in the Eastern District this season running regular attractions at popular prices, as the Empire, which is now under Hyde and Behman's management, will be run on the smoking concert plan.

The Lees, hypnotists, opened their season at Manager H. C. Bean's Norombega Theatre, Bangor, Me., Aug. 24, turning people away.

Bert Coote and Nick Long opened the Queen's Theatre, Montreal, Aug. 24 to S. R. O. The audience was most enthusiastic and gave the company a great reception.

Charles A. Pusey assumed the role formerly played by Henry Norman in In Gay New York, meeting with strong success, last week.

Robert Mantell opened his season at Stamford, Conn., last night in Monbars. The Philadelphia engagement begins on Monday, Sept. 7, at the Park Theatre, where Mantell will be seen in The Face in the Moonlight, Monbars, and The Corsican Brothers.

Gladstone has written a highly complimentary letter to Wilson Barrett on his work as a dramatist and actor in The Sign of the Cross, and several notable clergymen have spoken favorably of the play from their pulpits.

The Wood-Jersey Theatre company, now in their twelfth successful week, played Stevens Point, Wis., last week to standing room. The company prides itself upon its motto: "No pirate plays."

Augustus Wolford goes with James A. Herne's Shore Acres, his second season with this company.

Stephen Wright has returned from a cycling tour through New England.

The Kelly and Ryan recently mentioned as going into vaudeville are not Daniel R. Ryan and James F. Kelly, who will present a list of standard plays on royalty, under management of L. C. Reeves. Their company, including W. D. Corbett, J. P. Clark, Art. Whiting, Edmund Burroughs, J. Donahue, Joseph W. Mallin, Paul Linton, Ethel Fuller, Blanche Hazelton, Emma Whittle, and Mattie Davis, are now rehearsing at Little Falls, N. Y.

The William Owen company closed a fairly successful Summer season of sixteen weeks at Chatham, Ont., on Saturday, having visited the Summer resorts of Wisconsin and Michigan.

Lucy Daly will take Virginia Earle's place in In Gay New York when that piece goes on tour.

Anne Sutherland was a passenger on the *St. Louis*, which arrived last week. She is to play a principal part in Mary Pennington, Spinster, the new comedy which Georgia Cayvan will present at Palmer's on Oct. 5.

Chauncey Olcott's Californian tour has exceeded Manager Pitou's highest expectations. The audiences of the Coast cities have gone into raptures over the Olcott songs and the man who sang them.

Lillian Lewis will make the initial production of her new play, An Innocent Sinner, at the New Haven Hyperion Theatre on Thursday night. The four very picturesque scenes will show: A peach orchard at the foot of the Blue Ridge mountains, the interior of a Southern home, Ridge Top in the mountains, and the interior of an old log cabin. Miss Lewis will herself play the leading female part, assisted by J. M. Colville, who is to be specially featured; and the others in the company are Eleanor Carey, David M. Murray, Theodore Hamilton, Horace Lewis, Lawrence Marston, Frederick Lander, Frank M. Kelly, John F. Seagrist, Ida Burrows, Maud LeRoy, and Mrs. Frank A. Tannehill.

Emily Bancker, who is becoming well-known as a successful star, will play a New York engagement this season in a new comedy now being written for her.

W. M. Wilkison, who returned from Europe last week on the steamship *Spaarndam*, left his star, Alexander Salvini, at the paternal villa near Florence. Young Salvini, he says, is worn out with his last season's long tour, which did not end until the first week in June. He will therefore remain in Italy for the next couple of months to enjoy absolute rest and recuperation. Early in November he will resume his tour.

J. A. Donaghey has returned from his London drawing-room and concert season, and has opened as Rashleigh Gay in A Trip to Chinatown.

Maurice Freeman has rehearsed all through the hot spell for John Swiftwind in Northern Lights, a part with which he is much pleased.

Wright Huntington denies all statements that he is going out this season with his own company.

W. F. Rochester, comedian and stage manager, after a most successful summer season at Schenley Park, Pittsburg, has taken charge of the Castle Square productions at Philadelphia.

Harley Merry and Sons are preparing a number of scenes for Voelckel and Nolan, who will manage the Black Patti's Troubadours.

James Forbes has resigned from Gorman Brothers' company.

The Grand Opera House, Grand Rapids, Mich., opened Aug. 17 to a full house with Charles Bartram's The Pulse of New York. The company is brightened this year with clever specialists. The Grand management announces for this season the finest line of attractions that it has ever arranged, and predict a prosperous year.

Lew A. Warner and Bert St. John are specially engaged for Stair and Nicolai's A Barrel of Money.

Mabel Strickland returned last week from Benton Harbor, Mich., to begin her season with Augustin Daly's company.

MIRROR INTERVIEWS.

Robert Hilliard.

His full baptismal appellation is Robert Cochran Hilliard, but he is familiarly known all over the country as "Bob." His equipment for histrionic popularity comprises good looks, effervescent magnetism, mental and physical vitality, and considerable ability as a light comedian of the Wyndham and Drew order.

THE INTERVIEW:

"You propose to put me in your MIRROR interview series?"

"That's the idea."

"Why, that's great! And that's more than I can say of myself."

"Then you're not suffering from 'swelled head.'"

"Not on your life. I've always been passionately fond of acting, but I've never imagined that the stage couldn't get along without me. I'll tell you who *is* a genius."

Who?"

"Nat Goodwin. In my opinion he's the greatest actor that draws the breath of life. I once tried to star in his part in The Nominee. Any actor who deludes himself with the idea that he can fill the place of Nat Goodwin had better think twice before he tries it. What you want, I suppose, is a consecutive account of my exits and entrances, etc."

"You're a mind-reader."

"I was born in New York. Talk about London and Paris! Give me New York every time That's my stamping-ground. My first appearance on the stage was in the drawing-room of Philip Hubert, the architect, when I was seven years old. It was with his little daughter, Marie, subsequently known to fame as Marie Hubert Frohman. The play we appeared in was called False Charms, and was written for that memorable occasion by Mr. Hubert. My pent-up Thespian aspirations found little outlet after that until I left school, and made the acquaintance of Matilda Heron."

"Did she encourage you to become a professional actor?"

She not only encouraged me, but coached me as well. James Alliger took me one day to her boarding house on Gramercy Park. When she came into the room she said to me, 'Turn your face to the light.' After looking at me a few seconds she kissed me impulsively, and added by way of explanation: 'If you had curls on your forehead I could love you, because you would be the picture of Wilkes Booth.' It was then arranged that I should appear with her daughter, Bijou Heron, in The Little Treasure, and she coached me for the part of Fluttermore. She continued to take an interest in me and give me valuable points for a successful stage career up to the time of her death, which occurred three years later, when she died in my arms. She was a charming woman, and the soul of generosity. If she passed a blind man in the street she would give him every cent in her pocketbook."

"You were in Wall Street, were you not, before becoming an actor?"

"Yes, with Edward Brandon, another thoroughbred. That is, I was the confidential man in his stock brokerage business. I knew everybody in Wall Street, and the last four years that I was in Mr. Brandon's office I made over $25,000."

"And why did you give up such a lucrative position?"

"Because I would sooner make a dollar on the stage than ten dollars in business. While in Wall Street I became connected with the Kemble and Amaranth societies of Brooklyn. Edith Kingdon, now Mrs. George Gould, was a prominent Brooklyn amateur at the time, and we frequently acted together in those societies. Subsequently I became President of the Gilbert society, and filled the position for two years. During my experience as an amateur, I acted a wide range of characters, principally the leading juvenile and light comedy roles."

"I once saw you in a minstrel performance."

"Oh, yes, that was at Bedford Hall with the Athenæan Society, but I never cherished any ambition to become a nigger sketch artist or black face comedian at Tony Pastor's."

"When did you make your start as a professional actor?"

"During the year of 1885-86, when Wesley Sisson and I assumed the management of the Criterion Theatre in Brooklyn. It was during our management that Lester Wallack played his last engagement on any stage at that theatre, under the management of Frank Goodwin. On Jan. 18, 1886, I appeared at the Criterion as Arthur Chilton in False Shame, the role that Harry Montague had acted so successfully at Wallack's. My acting received such favorable criticism from the Brooklyn press that I was offered a number of engagements to appear elsewhere. Among others I received an offer to make a starring tour of fifteen weeks in False Shame. But I declined all offers of engagement, as I was doing so well in Wall Street that I had not fully made up my mind to give up a business career in favor of the stage."

"And when did you change your mind?"

"The year following—that is in 1887—when I appeared with Georgia Cayvan at the Standard Theatre in a play called A Daughter of Ireland, the production was an ignominious failure. The press and public agreed that the play and the way in which it was acted was about the worst thing ever seen in New York. I was greatly disheartened, but not discouraged. Shortly afterward I had the good fortune to make a hit as Jack Mason, the gambler, in Mr. and Mrs. McKee Rankin's production of The Golden Giant at the Fifth Avenue Theatre, where the piece was presented for ten weeks before going on the road. By the way, my gambling in the Golden Giant was the only successful gambling I ever did in my life."

"That launched you, however, on the wave of histrionic prosperity."

"It may have launched me, but I afterward had to make strenuous efforts to either swim or sink. The ensuing season Helen Dauvray engaged me to appear in a repertoire of six plays. Abiding the opening of the season I went to the country to study my six parts. Rejecting invitations to go yachting I went every morning to the barn, and read my lines to a liquid-eyed cow. When I had my lines letter perfect I returned to town to ascertain, to my dismay, that Miss Dauvray was not going out. Fortunately Mrs. Langtry needed some one for a juvenile part in As In a Looking Glass, and I secured the engagement. Maurice Barrymore was her leading man. In the course of the season we played three stormy weeks in Canada and one especially tempestuous week in Montreal, which resulted in my losing my engagement. Mrs. Langtry said afterward that the invasion of Canada by the Irish was nothing compared to to the invasion of Canada by Barrymore and Hilliard. I might add that we had just about as much success in the Dominion as the Irish."

"Run over your engagements from that time to date."

"I don't know whether I can give them consecutively, but I don't supoose that matters much. After my engagement with the Golden Giant I played with Nat Goodwin in Turned Up at the Bijou. Then I appeared for two or three weeks in Philadelphia in Hero rt Kelcey's part in Saints and Sinners. Another engagement was with Sadie Martinot in Madame Pompadour. A subsequent engagement in Across the Potomac almost wound up my career as an actor. A dress rehearsal was called at Proctor's Theatre on Good Friday. One of the supers, who was a United States marine, was told to fire off a gun in one of the scenes in which I was involved. The gun didn't go off, and Gus Pitou told the marine to go back and discharge the gun at the cue. Whether the marine had been drinking or not I don't know, but he put two extra loads in the gun and let me have it in the side of my face. Then he lit out of the theatre, deserted from the marine corps, and has never been found since. I was taken to the doctor's and it was a question whether my eyesight was not totally destroyed. They worked over me for twenty-four hours picking powder and asbestos wadding out of my face, and as there was no time to rehearse anyone else in my part, I appeared at the opening performance of Across the Potomac on Easter Monday with a green shade over one of my eyes. Luckily it turned out that my eyesight was not at all affected, but I always felt an inclination to shy whenever that gun hove in sight during the run of the piece at Proctor's."

"Were you not with The White Squadron one season?"

"That's right. I invited Monsieur Stainville, the impersonator, to attend the first matinee performance. At the end of the first act the four principal characters lay dead on the stage. Whereupon Stainville arose in a proscenium box, and exclaimed: 'Mon Dieu! who feenishes ze play!' Acting on this tip, the author, James Harkins, consented to a modification of the sanguinary climax, and in its amended form The White Squadron proved a great money-maker. Another sanguinary play in which I appeared was Paul Kauvar, in which I assumed the dual role of the Abbé and Henri de la Roche. At the end of that engagement I signed with Helen Dauvray a second time. This time, however, instead of reading my lines to the cow, I went yaching, and let the cow do the studying, which turned out to be a very wise arrangement, as at the expiration of my vacation I verified the adage that history repeats itself by being informed that Helen Dauvray's tour was again abandoned. Owing to my previous disappointment, I had taken the precaution to secure a contract signed by Henry C. Miner, and accepted $1500 to cancel the contract. Then Frank Sanger engaged me for two weeks to appear in Mr. Barnes of New York at the Columbia Theatre in Chicago. We opened with the piece for three nights in Albany, and Mr. Sanger was so well pleased with my personation of Mr Barnes that he gave me a season's contract, and increased my salary to $50 more than he had originally agreed to pay me. The piece played to a profit of $70,000 for the season."

"Didn't you have some trouble with the members of the company?"

"Oh, that didn't amount to anything. We're all good friends now. Some of them put up jobs to cut me out of my laughs and applause. So I formed myself into a hollow square, and resisted them from every point of attack to the best of my ability. They had the advantage of numbers, and as Mr. Sanger had to discipline somebody I was suspended for two nights, while we were playing in Alabama. It so happened that on the two nights I was out of the bill we played to very small business, having struck two unprofitable one night stands. Now, nobody in the audience knew that I was to be out of the bill, but Mr. Sanger imagining that my non-appearance had something to do with the decrease in the box office receipts telegraphed from New York to 'put Hilliard back in the cast,' which gave me the laugh on those in the company, who at that time expected to see me ignominiously discharged. It was only a little family row, and we all made up shortly afterward. Don't think that I mean to imply that I was indispensable, for although I had made somewhat of a hit, Emily Rigl, who was also in the cast, had made a much bigger hit than I had."

"Were you ever disciplined in any other company?"

"Yes, I was fined $50 for playing a practical joke on a super in The White Squadron company, but the fine was afterward remitted. My defence was that the temptation was irresistible."

"Tell me how it occurred."

"Why, in one of the towns they engaged a raw-boned countryman 6 feet 4 inches in height to personate the Russian admiral. As the costume was intended for an average-sized man, his trousers were at high tide and his sleeves looked as if they had been washed in alum. In the scene in which all the admirals drink the health of the Brazilian admiral, the long-legged super, never having been at a rehearsal, rushed up to me and whispered, nervously: 'Say, what do I do?' 'Get up on the table,' I answered, 'and fold your hands over your stomach.' And would you believe it, the idiot actually got up on a table filled with champagne glasses, bottles, and ice-pails, and struck the attitude I had suggested. Thereupon I waved my hand toward him, and, raising my chapeau, introduced him to the assembled admirals as Patsy Bolivar. That broke up the scene, and I caught merry hades from the stage manager."

"Weren't you particularly successful as Perry Bascom in Blue Jeans?"

"You are the best judge of that. I was the first to play the part, and appeared in it for two seasons. It had two long runs at the Fourteenth Street Theatre, thirty-seven weeks the first season and thirty weeks the season following. When Joseph Arthur approached me with the object of engaging me, he pictured the opportunities of the part in glowing colors. He dwelt especially on the magnificent opportunities of the love scene in Blue Jeans, claiming that the apple blossom effect was bound to take with the audience, as it was not only picturesque and poetical, but thoroughly original. 'Hold on!' said I, 'I'll admit that the scene is bound to take with the audience, but you are mistaken, Mr. Arthur, if you think it has never been done before, for there was a similar scene in The Lily of Yeddo, a piece by George Fawcett Rowe, that was produced at the Criterion in Brooklyn when Wesley Sisson and I were managing that house.' 'Say no more!' said Mr. Arthur, with a laugh at his own expense. 'I'd forgotten where I saw it. It's a case of unconscious cerebration.' As you know, the scene did prove most effective and picturesque, owing in no small measure to the acting of Jennie Yeamans as June."

"What other plays did you appear in before you became a star?"

"Oh, I played a number of short engagements. I don't think I've mentioned, however, that I played in A Possible Case for ten weeks at the Madison Square Theatre, and then went on the road in that piece, under J. M. Hill's management. I also filled engagements in Captain Paul, and other pieces. I was a member of Hammerstein's stock company, at the Harlem Opera House. The Harlemites preferred to patronize down-town theatres after the elevated road reduced its fare from ten cents to five cents, and that broke up the company."

"What was your first starring venture?"

"If you except the week I played in False Shame at the Criterion, it was when I took the Union Square Theatre and played a starring season of one consecutive week in The Fabricator and a curtain-raiser called Adrift. I paid $2000 for the satisfaction of seeing my name on the billboards in big type, but didn't lose anything, as I sold The Fabricator to Roland Reed for $2250. Still, it was rather provoking not to be able to go any further with my starring venture for the want of capital, as Mr. Reed made $20,000 out of The Fabricator the following season."

"It was after that you went starring in The Nominee?"

"Yes, with Paul Arthur, but we didn't have any alarming pecuniary success either in The Nominee or in our subsequent play, The Sleepwalker, although the latter play was supposed to have made a hit. When I went starring for a second serson in The Nominee, I engaged Theodore Babcock to take Paul Arthur's part. Last season, as you know, I secured a winner in Lost—24 Hours, which was written by Logan Fuller and William A. Tremayne. Logan Fuller was a talented young fellow, who died last July, a victim to consumption. Mr. Tremayne is at work on a new play dealing with a Wall Street episode in which I am to appear season of 1897-98. The Littlest Girl, the one-act piece that I evolved from a story by Richard Harding Davis, was played as a curtain-raiser last season to Lost—24 Hours. While in London this Summer I appeared for three weeks in The Littlest Girl at the Court Theatre, and disposed of the English rights to Lost—24 Hours to George Edwardes. In my own behalf I secured the American rights to a new comedy called The Mummy, which I will alternate with Lost—24 Hours during my coming starring tour. And now let's go over to Hammerstein's to get some fresh air."

So the irrepressible "Bob," accompanied by his business manager, Mason Mitchell, and myself, passed a half hour on the roof at Hammerstein's, where Fregoli made faces at us, and where Hilliard little recked that on the following evening at that hour he would run the chance of being lost to the Rialto for twenty-four hours for refusing to pay two fares for the continuous trip on the Broadway Cable line. A. E. B.

AMONG THE DRAMATISTS.

Jennie Beasey, the little California musician and composer, is busily engaged at her home, in this city completing both the libretto and music of a comic opera.

Lew Rosen, correspondent of the Washington *Post* in London, has sold a vaudeville sketch to Johnstone Bennett and S. Miller Kent. It is entitled A Quiet Evening at Home, and will be played by the two stars during the coming season.

Guido Marburg, who will return to New York this month, has during the Summer written a drama, entitled Loved We Not Honor More, and a comedy called The Typewriter Girl.

Howard P. Taylor's new play, Sinless Sinners, will be produced by the Girard Avenue stock, Philadelphia, early in October. In the cast will be Clarence Holt, Robert Drouet, Lillian Lawrence, Will Mandeville, and Harry Davenport.

Archibald Clavering Gunter has devoted much of the Summer to lawn tennis. Last Tuesday, in company with his theatrical manager, Joseph E. Moore, and a party of friends, he sailed from Narragansett Pier to view the ruins of the Manhanset House, Shelter Island, in his steam yacht, *Mr. Barnes of New York*. Mr. Gunter's A Florida Enchantment comes to Hoyt's Theatre on Oct. 12.

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DETROIT.

The Whitney Grand Opera House was the first of the local theatres to open its regular season, as the first performance at that house took place Sunday evening, Aug. 16, on which occasion A Breezy Time was presented. It ran all week and did a good business. Mention of the work done and the members of the co. was made in last week's letter.

The next theatre to throw open its doors was the Lyceum, which event took place on Sunday evening, 23, when a musical farce entitled Town Topics was put on the boards. It is of the light variety order, but served the purpose of entertaining the large audience assembled on that evening, and promises to prove a good drawing attraction for the entire week of its run. Oriental America follows Town Topics at the Lyceum. This is John W. Isham's big co.; which is said to have made such a hit in the East, and it is going to be put on the Lyceum stage on as large a scale as seen East.

A Run on the Bank will be seen in the early future at the Lyceum. Manager Stair has for the past few weeks been conducting the rehearsals of this play previous to its taking the road. The play has been reconstructed and as seen this season will surpass previous productions.

At Whitney's this week we have The Inside Track, which Oliver Dowd Byron has made popular in times past. It opened on the 23 to a packed house that evidently found no fault with it, and large audiences have been the rule since. Of next week, beginning 30, Katie Emmett will have the first half and Tony Pastor the latter at Whitney's.

The Empire Theatre has not yet opened, nor has the Capitol Square, both of which are under the control of Dr. Campbell, who states that the Empire will be the continuous show house this season instead of the Capitol Square as formerly. At the former theatre daily performances will be given from 1 to 5 and from 7 to 11 o'clock. The prices will be the same as in the past—10, 20, and 30 cents. Dr. Campbell has decided to repaint and re-decorate the Capitol Square, and will open it early in September for vaudeville performances. The prices at this latter theatre will be 15, 25, 35, and 50 cents.

Wonderland, of which J. H. Moore is proprietor, has been entirely rejuvenated, and is now really a very handsome place. It had its opening on the 24 with a splendid variety programme, and was so packed that people were turned away. Wonderland has proven a gold mine to Proprietor Moore, and he feels warranted in making it just as attractive and comfortable as money will do. As it is now, it is a credit to its proprietor.

The Detroit will not open for some little time, and when it does it will be the only high-priced theatre in the city. Only first-class attractions will be booked for the house, and the best seats will be $1 50. It would seem as if the different managers had about settled on the right thing as regards prices at the different theatres, and that hereafter one will not be called upon to pay $1 50 for some inferior attraction, as in the past, simply because it was at the Detroit, as now the lower grade of attractions will play at the lower-priced houses, where they belong.

Manager Stair will have a veritable bonanza in the Lyceum this season if last year's business is any criterion. The theatre itself is the handsomest in the city, both in the building proper, its decorations, stage fittings, etc. The only objection that has been raised against it in the past is its location, as it is somewhat out of the centre of the city. This, however, cuts no figure; as now, with the price of the best seat in the house at 50 cents, it will doubtless continue to do big business all the season.

Elizabeth Garrison, one of Detroit's most prominent amateurs, and of late years connected with various cos., has, I presume, retired from the stage for good, as she was married last week and is now plain Mrs. Long. Miss Garrison had many points in her favor as an actress, but seemed to be pursued by hard luck whenever she left the city, which was possibly due to her being connected with irresponsible cos., which generally stranded after they were out a few weeks. Miss Garrison, or rather Mrs. Long, is a beautiful woman, well educated and well bred, and would have made a success had she been satisfied to begin at the bottom rung of the ladder with some good co. instead of accepting prominent parts with managers of no responsibility, from whose failures she suffered.

Manager Fred C. Whitney has engaged an English baritone of the name of Max Eugene to create the title role in the new opera called Brian Boru, a production of Savage and Edwards.

John W. McKinney, manager of De Wolf Hopper, stopped over at Detroit a few days last week. He has been taking a vacation and enjoying himself on the lakes. He promises that this season we will hear De Wolf Hopper in El Capitan, which will probably come to Detroit some time in February.

E. D. Stair, the proprietor of Whitney's Grand, has engaged Arthur E. Gregg, formerly of Cincinnati, as business manager of that theatre.

W. J. Butler, of this city, a successful actor as well as author, goes to New York soon to produce a new comedy of his called All a Mistake. Mr. Butler has been passing the Summer in Detroit, and hopes soon to be able to present his new play here.

William E. Baubie has written the book for a new opera, the music of which is being composed by William G. Wright, a popular young composer of this city. As both of these gentlemen are prominent in musical matters, and Mr. Baubie being very clever in light opera himself, there is every reason to believe that their new collaboration will be a success.

Norman Hackett, who has resigned from the Rhea co. for this season, is at present spending a few weeks of his vacation at his home in Detroit.

KIMBALL.

KANSAS CITY.

The season at the Grand Opera House opened Aug. 23-29 with Clay Clement and a competent co. in The Old Dominion. The star was exceedingly good, his manner and style having been improved by his work since his last appearance here. His co. also appeared to good advantage. Late in the week The Bells will be presented. A Bowery Girl 30-5.

During the past few months the house was thoroughly overhauled, repainted, repaired and redecorated, and on the opening night presented a charming appearance of freshness. A handsome new drop curtain was one of the new features.

The season at the Ninth Street Opera House opened auspiciously 23-30 with John Griffith's Faust. Mr Griffith's acting compared favorably with the numerous Fausts that have been seen before, and the attraction was in every way a most acceptable one, the scenic and electric effects being especially elaborate and pleasing. The co. was a very good one. Coon Hollow 30-5.

The Auditorium season will not open until Oct. 8. Manager John P. Slocum has just arrived and the theatre is being put in condition for the opening. Many improvements will be made and it is the intention of the owners to add everything in the way of luxurious conveniences to make the house thoroughly comfortable and enjoyable. The list of attractions booked for the coming season is a magnificent one and includes Richard Mansfield, Nat C. Goodwin, Otis Skinner, Lillian Russell in An American Beauty, Della Fox in Fleur-de-Lys, Francis Wilson in Half a King, Frank Daniels in Wizard of the Nile, Sousa's Band, Fanny Davenport in Gismonda and Cleopatra, Yvette Guilbert with concert co., Mapleson's Imperial Opera co. (three nights), Margaret Mather, Whitney Opera co. in Rob Roy, E. M. and Joseph Holland, Jefferson De Angelis Opera co., Georgia Cayvan, and Trilby co. en route from Australia. This gives the house the strongest attractions ever been booked for it.

The attractions for the Cootes Opera House have not yet been announced and the house will not be opened until the latter part of September.

Richards and Pringles' Minstrels played to a fair house at the Gilliss 21-23.

The out-door amusements still continue, the leading feature being the fine attraction at Fairmount Park, including Sam Lockhart's five wonderful performing elephants and a strong vaudeville bill, including Lord and Rowe, burlesque trapeze performers; Arthur Deagon, the possessor of a fine baritone voice and imitator of J. K. Emmet, O'Rourk and Burnett, wonderful clog dancers, Stanley and Scanlon, clever and amusing musical team, Hagenbach's Dog Circus, Doherty and Charles, roller skaters, and Madge Drogmund, singing and dancing soubrette. Matinee and evening performances are given every day and attendance is excellent. This attraction will be continued next week.

Rudolph King has organized the Standard Concert co. for a series of fine concerts and entertainments, and is now making engagements in the various cities in the West. He will head the co. as its pianist, and his playing will certainly prove a great attraction and pleasure for the audiences. The other members of the co. are Silas R. Mills, a fine baritone; Boucher, an excellent violinist, and Rose D. Meeke, a clever elocutionist.

F. B. WILCOX.

PROVIDENCE.

The second week of the season opened well at Lothrop's Opera House Aug. 24, and good sized audiences enjoyed the romantic drama, Irish Devotion, as played by Alice C. Keane and a good supporting co. Principal parts were acted by Miss Keane, Maude Miller, T. F. Thomas, William Frederics and Fannie Newhall. For the week of 31 Katherine Rober will present Inez, or A Wife's Secret. This will be Miss Rober's last appearance here this season, as she goes on the road immediately after this engagement.

The season at Keith's will open 7 with a high class and thoroughly refined vaudeville entertainment by B. F. Keith's own co. The most important feature will be the Lumiere Cinematographe. The co. will include John C. Rice, Sally Cohen, Adele Purvis Ouri, Smith and Cook, Caron and Herbert, Harry Watson and Alice Hutchings, Harrigan and Walter Leon. During opening week performances will be given every afternoon and evening. The house is receiving its usual renovation. Fresh paint, new carpets and draperies being very conspicuous.

De Wolf Hopper will open the Providence Opera House 14.

James K. Keane has resumed his position as stage manager at the Grand Opera House, Boston.

Manager J. T. Pynes, of Keith's Opera House, is back in town making ready for the opening of the season. He spent a portion of the Summer at Mr. Keith's new theatre, Boston, and enjoyed several days recreation at Watch Hill, R. I.

James E. McElroy, for many seasons a member of one of Lothrop's stock cos., has joined the J. C. Rockwell Dramatic co.

George Chandler, of this city, is in advance of Rose Sydell's London Belles.

The Powers Brothers, who have been at Rocky Point this Summer, closed 29, and have gone to Toronto for the Ontario Exposition.

James Maher is organizing a burlesque co. in this city, which will open at Albany the middle of September.

Irene Stacy is in town on a visit.

The staff at Lothrop's Opera House this season is as follows: Thomas and Watson, managers; William C. Chase, treasurer; William H. Mason, press agent; S. J. Williams, stage manager; Charles B. Monroe, scenic artist; Ed. Hurdy, master of properties; and A. Savage Josselyn, pianist.

One of the many amusements to be offered at the Rhode Island State Fair, which opens Sept. 7 for a week, will be a balloon race. Eleven entries have already been received.

This was the last week of Reeves and Currier's comic opera, The Mandarin Zune, which has been running since July 1 at the Floating Palace Theatre, Crescent Park. The 100th performance was given 25, and appropriate souvenirs were given to the ladies.

The shore resorts will keep open until after Labor Day. The chutes are still shooting at Crescent Park and Rocky Point.

HOWARD C. RIPLEY.

LOUISVILLE.

The Avenue Theatre opened its season Aug. 23 with A Barrel of Money. The play was acceptably presented, the principal soubrette part being performed by Gracie Emmet, an old Louisville favorite. The other members of the co. gave good performance of their respective parts, and the scenic portion of the entertainment, particularly the mill scene, was very well received. Uncle Tom's Cabin opens 30. Messrs. Brady and Stair, the new lessees of the place have during the Summer thoroughly renovated the house, and it is now in first-class condition, with some of the old attaches of the theatre in their accustomed places. With an enlarged orchestra, and under the management of A. C. Arthur, there is every reason to believe that with the good bookings which has been secured, the Avenue will enjoy a prosperous season.

The Rinehart Burlesque co. played 24-29 at the New Buckingham to good business. The specialty people are all of the gilt-edged variety, and the performances as a whole were satisfactory.

Macauley's will open under the management of John T. McCauley with Al G. Field's Minstrels. Popular Press Hamilton and clever Buck McKinney, the latter the veteran doorkeeper in this section of the country at places of amusement, will be again with the house.

Manager James B. Camp has returned from St. Joseph, Mich., where he has been with his family, enjoying a pleasant outing, and he is now vigorously engaged in getting the Grand Opera House in proper condition for the approaching season.

Ringling Brothers' Circus will give two performances here 9.

Cooper's small tent show has been giving exhibitions here for several days, and there was almost a riot there during the performance 20. Several unruly boys cut the canvas, and an enraged employe of the show discharged a pistol. If the man had been found he would have been summarily dealt with by the people in the neighborhood.

Claude Robinson and Max Plohm leave 25 for New Orleans, where they will be connected with two of the houses there.

Manager Daniel Quilp, while not ready to announce his bookings for the season at the Auditorium, is quite jubilant over the list of good things which he says his date-book contains. He also prefers for the present not to announce his opening attraction, nor the date, but in his expressive vernacular, he styles it a "corker."

CHARLES D. CLARKE.

BUFFALO.

Tony Pastor, with a good co., opened the season at the Star Theatre Aug. 27, playing a three days' engagement. Lew Dockstader was in the cast. Other well-known performers were Rogers Brothers, Clifford and Huth, Maud Raymond, the Donovans, Lawrence and Harrington, George E. Austin, the three Bouffons, and the only Tony Pastor, whose appearance was invariably greeted with applause.

Primrose and West's Minstrels will be at the Star for two nights beginning 31.

During the brief time that elapsed between the close of the Summer season at the Star and the opening of the regular season, the theatre has been greatly improved.

Manager Stirling, of the Star, has issued a very neat souvenir of the theatre, giving briefly the history of the house and a short prospectus for the coming season. Among the prominent attractions that have already been booked are A Thoroughbred, Excelsior, Jr., Robert Downing, Lillian Russell, Chimmie Fadden, Sol Smith Russell, Joseph Jefferson, Stuart Robson, Chauncey Olcott, A Temperance Town, The Old Homestead, Roland Reed, Brian Boru, Julia Marlowe-Taber and Robert Taber, My Lady Slavey, Sowing the Wind, Jefferson d'Angelis, A Black Sheep, Keene and Hanford, the Liliputians, John Hare, Pudd'nhead Wilson, Frank Daniels, Shore Acres, Madame Sans Gêne, E. H. Sothern, Andrew Mack, Maurice Barrymore, The Sporting Duchess, De Wolf Hopper, the Hollands, Herrmann, Olga Nethersole, Fanny Davenport, W. H. Crane, the Bostonians, The Gay Parisians, John Drew, E. S. Willard, and Francis Wilson.

All the Charles Frohman attractions sent out on the road will also be seen during the season at the Star.

Maggie Cline, in On Broadway, will open the season at the Lyceum Theatre week of 31. The American Girl will be the attraction week of 7.

The Court Street Theatre will open its season week of 7, continuing as a vaudeville house.

MARIAN DE FOREST.

ATLANTA.

J. C. Stewart's Betsey Jane is to be presented Aug. 28-29.

Last week the Woodward Warren co., in repertoire, played to a profitable week's business.

This season Henry Greenwall has put William Sharpe at the head of the new Lyceum, and it is safe to say that affairs will be conducted in the most satisfactory method. He has surrounded himself with able assistants.

The Imperial appears to have been a dismal failure, and there is no probability of its opening at a very early date. Much money, labor and time were spent on the venture, with the result of a beautiful vaudeville theatre, but it was not "a go," and it seems that no one has sufficient faith in the establishment to back it.

The new Lyceum will open its doors 8 with Fred Brighton in Forgiven, and a later attraction is Joseph Hart in A Gay Old Boy. Other attractions are: Hoyt's Milk White Flag, Trip to Chinatown, Midnight Bell, Primrose and West, Bancroft, Jim the Penman, 8 Bells, Berte Coote, Mick Long, Another Man's Wife, Rob Roy Opera co., Louis James, Lilliputians, Mlle. Rhea, A Night Frolic, Barlow Brothers' Minstrels, Lewis Morrison, Carmen, Rosa Bell Morrison, Minnie Maddern Fiske, Henderson's Crystal Slipper, and Sinbad; Da-west Russia, Fair Virginia, Jas. Young, and Stuart Robson.

ALF. FOWLER.

MILWAUKEE.

The regular season of the Bijou was inaugurated Aug. 23 with Darkest America, the house being crowded at both performances. The entertainment offered is novel and interesting, and was well received. The Bijou prices have been reduced to 25c., 35c., and 50c., to meet the popular demand for lower admission, and judging by the class of attractions Manager Litt has booked the patrons of this house will get their money's worth. Town Topics 30.

The Private Secretary has been given the past week by the Academy stock co., and is one of the most satisfactory productions so far this season. The vaudeville part of the programme consists of Ezra Kendall, George Evans, Mayo and Hunter, banjoists, and Florence Townsend, dancer. The regular season of the Davidson opens 31 with The Prisoner of Zenda.

P. J. Kennedy has been here this week making arrangements for Town Topics.

Gus Weinberg returned from Denver 25, and will open at the Academy 30, playing Solomon Isaacs in The Phœnix.

Manager Sherman Brown has perfected arrangements with the Hayman-Frohman Syndicate, and the prospects for a line of first-class attractions at the Davidson the coming season are better than for years.

The Bohemian Girl has been given by the opera co. at Schlitz Park this week, and a large attendance has been the rule. The season will close 30 with two benefit performances for the members of the co.

E. T. MCDONALD.

ST. PAUL.

Metropolitan and Grand Opera houses remain dark until Sunday evening Aug. 30.

Alabama co. will be the opening attraction at the Metropolitan 30-5.

The Woman in Black co. will open Litt's Grand Opera House 30-5.

Pain's Last Days of Pompeii will be produced 30-7.

Buffalo Bill's Great Show is finely billed for 16-17.

At the Central Garden Theatre an attractive programme was presented by a clever corps of variety artists week of 24, opening to fair business. Entertainers: Polly O'Neill, Bessie King, May Brandon, Della Wall, Ray Warren, Effie Norris, Nellie Houlihan, Miss Bennett, George Fisher, Stewart and Evans, and the Great Brachard. Charles Gardner's Orchestra is a feature.

Straka's Tivoli Concert Pavilion opened week of 24 to fair business. The Straka Ladies' Orchestra presented an excellent musical programme. William J. and Grace Wells in songs, witty dialogues, and character acts take well and please the patrons.

The Living Flag chorus, numbering 2000 children, will give a grand concert at the Auditorium 29.

GEORGE H. COLGRAVE.

JERSEY CITY.

The exterior of the Academy of Music is being repainted, and everything will be ready for the reopening 5, with The Merry World.

The first season of the Lyric Theatre, Hoboken, under the management of William Black, will commence 5, when A Temperance Town will be the attraction. Richard H. Reed, of this city, will be the manager and financial backer of the co. The Sawdust Club, of which Mr. Reed is a member, has secured fifty seats for the opening performance.

The scenery and properties of the Otis Skinner co. left this city 25 for Minneapolis, Minn., where the co. is to begin season.

Edward Gorman, tenor, leaves this city 2 to join the Old Homestead co., in Boston.

Walter D. Green, of this city, has signed with J. H. Wallick to play leads.

Joe Allen, of Hoboken, will again be a member of one of Charles Frohman's cos.

WALTER C. SMITH.

TOLEDO.

Darkest Russia has been in rehearsal here for some time under the personal supervision of the author, Sidney R. Ellis. The co. opened their regular season at the People's Aug. 23 to a large audience. Selma Herman this season resumes her original part of Ilda, and Mr Ellis appeared as Cobb the American. Both Miss Herman and Mr. Ellis were warmly received, and numerous beautiful floral gifts were handed over the footlights. The piece has lost none of its intense interest, and in the hands of the present capable co. another successful season will surely result. J. C. Lewis's Si Plunkard 27-29 to fair business.

Immense crowds still patronize Lake Erie Park and Casino. For the week ending 29 the Zorella Family, Lester and Williams, and the Graves and Linson Trio were the prominent features.

C. M. EDSON.

INDIANAPOLIS.

Murray and Mack commenced a week's engagement at the Park Aug. 24 in Finnegan's Courtship, with matinee daily. The audience the first night filled the house from pit to dome. The performance pleased, Murray and Mack being great favorites. The new lullaby song by Fred. Wilson was well received; also Miss Taylor's Louisiana Lou. The Grand and English are dark this week. The Empire opens 7.

O. P. ENSLEY.

MINNEAPOLIS.

All theatres dark week of Aug. 23. Clara Louise Thompson in The Chinook and exhibitions of the Vitascope is playing to good business at the Lake Harriet Pavilion. Resident Manager P. T. Bannon, of the Metropolitan Opera House, has returned from his vacation on the Pacific coast.

F. C. CAMPBELL.

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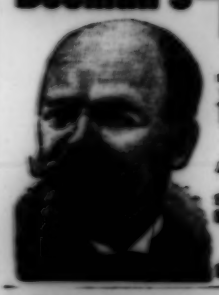

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CORRESPONDENCE.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): The house opens for the season Aug. 31 with the Georgia Minstrels.——ITEM: Manager Murta has booked a large number of good attractions for the season, including Walker Whitesides, Ward and Vokes, Marie Wainer, Gus Williams, Bostonians, Rice, Lewis Morrison, Sandow, Clay Clement; Stuart Robson, Devil's Auction, Old Homestead, Richard Mansfield, Black Patti, Frederick Ward, and For Fair Virginia.

CALIFORNIA.

SAN JOSE.—HALL'S AUDITORIUM (L. Henry, manager): Frederick Warde in a recital of The Merchant of Venice 17 drew a fair-sized audience. The Empire Theatre co. presented, for the first time in San Jose, The Masqueraders and they well deserved a packed house. Aug. 18 drew only 100. William Faversham as Geoffrey Wedlock, Robert Easton as Sir Bruce Skeene, Miss Adelaide Prince as Mrs. Wedlock, Juliette Lorandi received numerous recalls.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gottlob & Co., managers): The Empire co. opened the season Aug. 17-19 in The Masqueraders to large audiences. Chauncey Olcott in The Minstrel of Claire, begining 24, for three nights. Coming: Gay Parisians.——OAKLAND THEATRE (Frank W. Bacon, manager): Cad the Tomboy week of 17 to fine business. Leonard Grover, Jr., and Gracie Plaisted made hits. Solomon Isaacs, by the stock co., with Harry Sedley, added to the cast week of 24.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Ideal Opera co. gave a sacred concert Aug. 16 to a fair-sized and highly pleased audience.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Empire Theatre Stock co. in repertoire opens a season of five nights Aug. 25. Chauncey Olcott 1-5; Gay Parisians 7-9; Hinrich's Opera co. 14-19.——BURBANK THEATRE (E. F. Malim, manager): Emmett Sheridan and co. gave an excellent performance of One of the Bravest to good business week ending 22. Killarney 23.——ITEMS: Manager Lee, of the San Francisco Tivoli, is in the city for a short stay, making arrangements for the coming engagement of the Heinrich Opera co., now playing at his house. Treasurer Will Conant, of the Los Angeles, has been putting in his vacation building a handsome addition to his residence on Boyle Heights.

COLORADO.

GREELEY.—OPERA HOUSE (W. A. Heston, manager): Dark Aug. 24-29.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): State Democratic convention Aug. 19-20.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Dark Aug. 16-23.——CITY HALL (P. Mack, lessee): Sutton's U. T. C. co. played to a large but disappointed audience 18. Little Agnes Hull as Eva played her part well and may be called the redeeming feature of the co. W. Chatterton and co. presented Colleen Bawn to good business 21, 22. Trilby 29, 30.

CONNECTICUT.

HARTFORD.—PARSONS'S THEATRE (H. C. Parsons, manager): Byrne Brothers in 8 Bells opened the season to large patronage Aug. 22. Several new features were introduced that added greatly to this already popular piece. House dark until 27, when Hoyt's Black Sheep is underlined, followed 28, 29 by Tompkins's Black Crook; Frohman's co. in The Liar 31.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): Proctor's old theatre was occupied on the occasion of its rechristening 31 by Tony Pastor's co., with an audience that filled every seat from pit to gallery. The bill was an exceptionally good one, including such well known vaudeville favorites as the Rogers Brothers, Lew Dockstader, Clifford and Huth, and the Donovans. Dockstader, who always has something new, made a hit with his joke cash registering machine. James A. Reilly, for several seasons the German comedian with Murray and Murphy, appeared in a play of his own, Unser Max 24-26, in which he introduced several of his songs to good advantage. The Three Guardsmen is booked 28, 29.——ITEMS: C. E. Dillingham, of Frohman's forces, who has been installed as manager of the Garden Theatre, is visiting his parents and renewing old acquaintances. Mr. Dillingham is an enthusiast of the national game and has occupied for the past week the seat of honor in the rooters' box at Base Ball Park.—Joe Kenney, ahead of Excelsior, Jr., is also visiting his home here.—Lew Dockstader did not play in Massachusetts with the Pastor's co. but put in the time with the friends of his youth in the Nutmeg capital.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Coming: The Burglar 10; Our American Cousin 16.

NEW HAVEN.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Tony Pastor and his excellent co. drew a large and appreciative audience. House dark until 6, when it opens for the season with The Three Guardsmen. The business staff at the three houses remains the same as last season.——SAVIN ROCK: The programme this week includes Mlle. Nooyah, high-wire performer; the Martines and Evelyn in a contortion act. The Jewell Brothers are making balloon ascensions. Next week the Japanese Troupe, who made such a hit early in the season, play a return date.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The regular season at this house opened Aug. 25, with Side Tracked, which gave excellent satisfaction to fair business. Hoyt's Texas Steer 2; Three Guardsmen 5; Morrison's Faust 8; Stetson's U. T. C. 9.

DERBY.—STERLING OPERA HOUSE (J. L. Unger, manager): The season opened here with the Byrne Brothers' New 8 Bells to a large house Aug. 21.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): The Byrne Brothers in the New 8 Bells Aug. 20; S. R. O. Morrison's Faust 31; Andrew Mack in Myles Aroon 5; Kellar, the magician 9.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Robert Mantell in Monbars Aug. 31; Faust 1.——ITEM: I. M. Hoyt has leased the Grand Opera House for a term of three years.

NEW LONDON.—LYCEUM THEATRE (Ira M. Jackson, manager): Black Crook Aug. 28; large and enthusiastic audience. The stage settings and costumes were very elaborate, and the specialties were also good and up-to-date. Coming: Texas Steer 4; Robert Mantell 5; Uncle Tom's Cabin 11; Excelsior, Jr., 18.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): The season was opened here by Byrne Brothers in their New 8 Bells Aug. 24. They presented an excellent entertainment to an audience which completely filled the theatre. Colored Sports 27; A Texas Steer 1.

GEORGIA.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): House dark week ending Aug. 22. The Woodard-Warren co. opened a week's engagement 24.

SAVANNAH.—THEATRE (Charles D. Coburn, manager): House dark week ending Aug. 22. McIntire and Heath in Dixie Land 4.——ITEM: The outlook is for a very prosperous season.

IDAHO.

WALLACE.—OPERA HOUSE (Richard Dazon, manager): Remenyi Concert co. gave a very satisfactory entertainment to S. R. O. Aug 19.

BOISE CITY.—COLUMBIA THEATRE (J. H. Pinney, manager): Populist and Democratic State Conventions Aug. 18-21. Carrie Chapman Catt, on Woman Suffrage 25. Professor D. M. Bristol's Equescurriculum 3-5.

ILLINOIS.

CLINTON.—RENNICK'S NEW OPERA HOUSE (W. B. Cundiff, manager): Coon Hollow Aug. 20; fair business; audience pleased.

FREEPORT.—GERMANIA OPERA HOUSE (Phil Arno, manager): The Van Dyke and Eaton co. opened a week's engagement Aug. 24; packed house.——ITEM: Captain Arno, the present manager of the Opera House, has tendered his resignation, and Eli Oettinger has been appointed to succeed him.

JACKSONVILLE.—GRAND OPERA HOUSE (H. M. Ravenscroft, manager): Clay Clement appeared Aug. 22 to light business on account of hot weather.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulleken, manager): Clay Clement in The Bells and The New Dominion Aug. 17, 18; large audiences. Morgan Gibney opened 24 for week to a good business.

STERLING.—ACADEMY OF MUSIC (M. E. Ward, manager): Murray and Murphy in O'Dowd's Neighbors opened season Aug. 20 to big business.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barhydt and Co., managers): The Florence Hamilton co. Aug. 17-22 at popular prices; good-sized houses and satisfaction. Al. G. Field's Darkest America 3.——ITEM: The house remains under the management of Chamberlin, Barhydt and Co., who have booked for the coming season many strong and new productions.

BLOOMINGTON.—NEW GRAND (C. E. Berry, manager): Coon Hollow opened the season here Aug. 18 to fair business. Clay Clement appeared 20 in The Bells to a fashionable audience, and gave excellent satisfaction.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): Emma Warren co. week of Aug. 17; business fair; good performance. Miller and Sutton 21.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Florence Hamilton co. Aug. 24-29; good houses. Al. G. Field's Darkest America 1; Josh Spruceby 7; A Bowery Girl 10; Hoyt's A Midnight Bell 11.

PRINCETON.—APOLLO OPERA HOUSE (G. Gushing, manager): Josh Spruceby 2; Streeter and Vincent 7-12.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Ferguson and Emerick in McSorley's Twins Aug. 25; small house; very laughable performance; specialties good. Gebrue Sisters made a great hit with their dance. Fabio Romani 31.

WAUKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): House dark week of Aug. 24.

INDIANA.

WABASH.—HARTER'S OPERA HOUSE (Harter Brothers, managers): Mendelssohn Concert co. Aug. 20 to a well-pleased audience. Lyceum Dramatic co. 21, 22 to packed house.——ITEM: The Stevenson Sisters, with the Mendelssohn Concert co., were formerly of this city, and therefore received a big house. They gave one of the finest concerts ever heard here.

EVANSVILLE.—GRAND (King Cobbs, manager): The season opens with Al. G. Field's Minstrels 4.——PEOPLE'S (T. G. Groves, manager): The regular season opens Aug. 20 with Augustin Neuville in A Boy Tramp. Barrel of Money 6.——ITEM: Managers Cobb and Groves report good bookings for the season.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): House dark week of Aug. 17. Al. G. Field's Minstrels 5.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): The Arnold Wolford co. will open the Opera House week of 7.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Jessie Mae Hall opened the season Aug. 17 to crowded house all week. John Robinson's Circus 29.

ELKHART.—BUCKLIN OPERA HOUSE (David Carpenter, manager): Season here opened Aug. 22 with Merritt and Morris's McSorley's Twins. Performance very fine to fair house.——ITEM: The bookings for the season are first-class.

ANDERSON.—GRAND OPERA HOUSE (I. E. May, manager): Salter and Martin's Uncle Tom's Cabin co. Aug. 21 to good business. Co. carries fifty people, and give a very satisfactory performance. Elsie Russell, the Little Magnet, did some very pretty dances.

KOKOMO.—OPERA HOUSE (F. O. Henderson, manager): John S. Sullivan and an all-star athletic co. Aug. 20; poor entertainment to poor house. Murray and Mack in Finnegan's Courtship 11.

HARTFORD CITY.—ITEMS: The opening attraction for Van Clive's Theatre has not been booked as yet, but the management is in correspondence with one of the best productions on the road to formally open the house the latter part of September. Some extensive improvements have been made, and the bookings are of the finest.—Miss Barwell, of Chicago, is here making preparations for the production of Fairyland by home talent 28.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Everything nearing completion for the opening 7, when Pulse of New York will be felt, followed by The Private Secretary 14.——ITEMS: Danny Mann and J. Chester Donna, of A Barrel of Money co., was here Sunday. This is Mr. Mann's seventh season with that co.—Eva Aldine, the contortionist, and Irvin Francisco and Edweina Halladay, vaudeville performers, are visiting James Shallcross, of this city. Mr. Shallcross has been appointed manager of the Bijou Theatre, Louisville.

RICHMOND.—PHILLIPS OPERA HOUSE (J. H. Dobbins, manager): This house, after undergoing repairs, opens the season with Rhea in Nell Gwynne Aug. 31.

LOGANSPORT.—ITEMS: Dolan's Opera House is being remodeled throughout. Manager Dolan is booking some of the best attractions.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Murray and Mack in Finnegan's Courtship Aug. 22; poor house; good performance. House dark 24-29. Henderson's Comedy co. 31-5.

LAPONTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Ward and Vokes in A Run on the Bank opens the house Aug. 28.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): Murray and Mack in Finnegan's Courtship Aug. 21 to fair business. Jesse Mae Hall opened a week's engagement 24 to a packed house. A Barrel of Money 7.

IOWA.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shair, manager): Bertha M. Wilson, impersonator, Aug. 19 to highly pleased audience. Miss Wilson is an artist in her line. Mahara's Minstrels 22 to crowded house.

MISSOURI VALLEY.—NEW THEATRE (William Hanson, manager): Murray and Murphy in O'Dowd's Neighbors Aug. 25. Coming: Si Perkins 7. ITEM: House has been redecorated in a very fine manner.

BOONE.—PRIPP'S OPERA HOUSE (Ben B. Wiley, manager): Murray and Murphy in O'Dowd's Neighbors Aug. 24 to an overflowing house, giving general satisfaction. Cherry Sisters 1.

INDEPENDENCE.—GEDNEY OPERA HOUSE (R. M. Campbell, manager): Woodward Theatre co. Aug. 17-22; good house; performance fair. Past Mail 31.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): The Bittner Comedy co. closed a week's engagement Aug. 22, playing to big houses throughout the week. They gave a first-class performance. O'Dowd's Neighbors 3; B. S. Spooner's Comedy co. 14. W. S. Cole's Minstrels failed to appear 25.

DAVENPORT.—BURTIS OPERA HOUSE (Kindt and Chamberlain, managers): Darkest America Aug. 30.——ITEM: House opens under new management 4.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Florrie West in A Bowery Girl opened the season here Aug. 18 and pleased a good house.

OTTUMWA.—GRAND OPERA HOUSE (S. B Patterson manager): The regular season will open with Clay Clement in The New Dominion. Murray and Murphy 5; Aiden Benedict in Fabio Romani 10. The Tornado 14; The Defaulter 17; John Griffiths 18, McSorley's Twins 23.——ITEMS: Manager Patterson has expended $1500 in interior improvements, making the theatre one of the prettiest in the West. The season's bookings include the very best that are to be had.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): A Bowery Girl came to fair business Aug. 20, 21 and gave a good performance, considering it was their opening week. Clay Clement 1, 2; Grau's Opera co. 7-12; O'Dowd's Neighbors 14.—— GRAND OPERA HOUSE (William Foster, manager): House dark 17-22. McSorley's Twins 7-12.

CARROLL.—GERMANIA OPERA HOUSE (Hoeft, manager): Woodward Theatre co. to fair business Aug. 17-22; co. good.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Harry Williams co. in A Bowery Girl opened the season Aug. 22 to a large audience.—— ITEMS: Manager Beall is home from a six weeks' business visit in New York, where he booked a choice list of attractions for the season. The Grand has been thoroughly overhauled during the Summer, and now presents a most beautiful appearance. New carpets have been laid, new curtains hung, and an entirely new set of scenery, including a beautiful satin-finish drop curtain, has been painted.

ANAMOSA.—GRAND OPERA HOUSE (C. R. Howard, manager): Hoyt's Dramatic co. 17-22 to large business; general satisfaction.——ITEMS: Milton's Concert co. 17-22, in a tent, to good business.—Achille Philion, the equilibrist, appeared at the Anamosa District Fair 19-21. His performance is marvelous, and was the greatest attraction ever given on the grounds.—The Leroy Sisters, who also appeared here during the fair, were very successful in their balloon and parachute act.

J. H. GILMOUR, Esq.

SEASON 1896–97.

MINER AND BROOKS.

OPEN FOR SPECIAL ENGAGEMENT UNTIL NOV. 1st.

Address LARCHMONT MANOR, N. Y.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Hoyt's Comedy co. week of Aug 31; Vitascope 10-12; O'Dowd's Neighbors 14.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Richards and Pringle's Genuine Colored Minstrels opened the season at this house Aug. 21, giving a very satisfactory performance to a fair-sized audience. A sextette of excellent dancers, a trio of good singers, an unusually clever juggler, club swinger, and slack wire performer, a fine female impersonator, and two very funny "knockabouts" combined with many others to furnish a long and most enjoyable performance. Bowery Girl 28.——ITEM: O. E. Richards, the senior member of the firm of Richards and Pringle, who was recently stricken with paralysis, is said to be lying at death's door at the home of his brother in Hampton, Ia. His place ahead of the show is being filled by W. A. Rusco.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): The American Dramatic co., a low-priced repertoire co., occupied the house past week. Business was only fair. Richards and Pringle's Minstrels 25.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Mr. Bowman, manager): Season opened Aug. 19 with Richards and Pringle's Georgia Minstrels to a fair house.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (D. C. Parish, manager): This house opens 3 with the Parisian Vaudevilles, local. Private Secretary 11; Corinne 16; Darkest America 23. Other attractions to follow are Grimes's Cellar Door, Alexander Salvini, Murray and Mack, 8 Bells, Clay Clement, John Griffith, The Burglar, Rhea, Twelve Temptations, Sousa's Band, Town Topics, South Before the War, and Herrmann the Great.

MAINE.

PORTLAND.—PORTLAND THEATRE (Charles C. Tukesbury, manager): Hoyt's A Trip to Chinatown Aug. 21, 22 to fair business. With the exception of Bert Haverly and Laura Biggar the co. was decidedly amateurish. Lewis Morrison in Faust 31, and The Indian 1; Thomas E. Shea in repertoire 2-5.——PALACE THEATRE (Markey and Littlefield, proprietors): House opens 31 with high-class vaudeville.——RIVERTON PARK (Philip Greeley, manager): The Boston Concert co., assisted by Helen Apollonio, Harritta Chenery Chester, and Balisbrega, gave a most enjoyable entertainment week of 24.——PEAK'S ISLAND PAVILION (Bartley McCullum, manager): The comedy, Turned Up, 24-29 is being presented to large audiences daily. Coming: Forgiven.——FOREST CITY RINK (George W. Gordon, manager): Edison's Vitascope 28-29 proves an excellent drawing card.——GREENWOOD GARDEN (C. W. T. Goding manager): An elaborate exhibition of submarine explosions 26 was much enjoyed.——ELWELL HALL: The comedy, Mr. Rob, 27 packed the house.——ITEMS: Manager Dyer, of City Hall, has secured Jacob Litt's The Last Stroke co. for his course this season.—Lewis Morrison has Portland billed with some of the finest paper ever seen in Maine.—Bert McCullum is a whole show in himself this week as Carraway Bones in Turned Up, while Miss Ingram's Cleopatra is perfection.—The A Trip to Chinatown co. opened its season here 21. The co. will need lots of overhauling in order to play the season through, the best features being marred solely for the lack of capable and energetic supporters.—Among some of the leading theatrical managers here during the past week were Manager Wilkens, of Faust co., N. S. Taylor and Robert Arthur, of the Chinatown co., 22.—E. A. McFarland, fresh from his European tour, was here 23. He will again guide The Old Homestead co. during the coming season.—E. B. Ludlow joined the Faust co.'s staff as general advance agent here 24.—Grace Atwell, of Boston, formerly leading lady for Joseph Haworth, left for home 22 after several weeks vacation here. Miss Atwell has had several flattering offers for season '96, but as yet has decided on none.—Minnie Cline was here last week.—Portland Theatre has an elegant new electric sign, which is to be placed on the front of the house.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): The Dazzler opened the season here Aug. 21 to a small but well-pleased audience. Co. first-class. Lewis Morrison in Faust 27.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): The season opened Aug 24, 25 with A Trip to Chinatown to good business; excellent co. Faust 26; James A. Herne in Shore Acres 27-29.——THE NORUMBEGA (Herbert C. Bean, manager): Lee, the hypnotist, 24-29 opened to good business.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees): The season opened with a presentation of Hoyt's greatest comedy, A Midnight Bell, Aug. 20. The co. was headed by the old favorites, Digby Bell and Laura Joyce Bell, and supported by people of acknowledged merit. The S. R. O. sign was displayed early in the evening. A dainty souvenir spoon was presented to each lady in the audience. Governor Lowndes, of Maryland, and party attended the performance.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, manager): House dark Aug. 31-5.——ITEM: The old City Hall, which has been a menace to public safety for a number of years, is now undergoing thorough repairs from top to bottom. The main auditorium, which was heretofore on the third floor, has been changed to the second, a gallery has been added and the seating capacity increased to about 750. The old stage has also been replaced by a handsome new one, 25 feet by 46 feet, and will be fitted up with new scenery. New furniture will also be added, together with gas, and other necessary modern conveniences, to make a first class opera house. The work, which has been somewhat retarded, will be completed and ready for the public about Oct. 1.

MASSACHUSETTS.

HOLYOKE.—EMPIRE THEATRE (Gordon and Bellows, managers): This house opened the regular season Aug. 24-26 with the Colored Sports Big City Show to good business; satisfactory performances.——ITEM: Lon Draper, a local society favorite, has joined Augustus Pitou's Madame Sans Gêne co.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): This house opens the season Aug. 31 with the Waite Comedy co. for one week.——MUSIC HALL (W. H. Boody, manager): Season opens 27 with The Dazzler for three nights.——LAKEVIEW THEATRE (Davis and Drown, managers): The Weston-Reimer Comedy co. still continue to please large houses by their excellent work. Ol' Uncle John was the bill for week of 17. It is Sidney Grundy's Snowball under a new title.——ITEMS: The Æolians were the attraction at the Park 17-22.—At Glen Forest Gorman's Imperial Japanese Troupe are amusing by their artistic performances.—Lakeview Theatre will close season 5. The managers, Davis and Drown, are endeavoring to secure control of the Savoy for the Winter.—Numerous changes have taken place among the Weston-Reimer co. Helen Reimer has joined My Friend From India; John W. Rose, The Cotton King; Georgie Laurence and Grace Mae Lamkin left 22, and Ruth Holt joined 24.—John Murphy will leave town about 1 to join Joe Murphy's co.—Music Hall has undergone a number of improvements, both in the lobby and audience room. New wood-wings, borders and set pieces, sky borders, and a chamber interior have been added to the scenic equipment. The management have booked a fine lot of attractions, chiefly for three-night stands. Popular prices continue to prevail, and they hope to duplicate last season's business.—Kendall Weston will benefit at the Lakeview Theatre 28.

MARLBORO.—THEATRE (F. W. Riley, manager), The season opened well Aug. 24, when Maude Hillman, with one of the strongest repertoire cos. ever seen here, played to S. R. O., notwithstanding that Washburn's Circus was also playing to good business. The co. presented for its initial performance Blackmailed For Thousands. Miss Hillman was well received, and was the recipient of a basket of flowers. The co. is good, and scenery, costumes and electrical appliances are superior to the general run here. The repertoire for the week includes Blackmailed For Thousands, Miss Ray of Colorado, Buried Diamonds, That American Girl, An Unclaimed Express Package, and Charity Bess. Coming: The Dazzler 7; Peter Dailey 10; A Texas Steer 19; Faust 22; Nellie McHenry 30.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): James B. Mackie in Grimes's Cellar Door opened the house Aug. 25 to good business. Everyone delighted. The quartette is good. Cleopatra 1; Nellie McHenry in A Night in New York 3.

FITCHBURG.—WHITNEY OPERA HOUSE (Stephen Bogrett, manager): This house will open for the season 4 with Nellie McHenry in A Night in New York.——ITEMS: The entire house has been brightened up, dressing-rooms thoroughly renovated, many changes made on the stage, and much new scenery has been added. A Boston scenic artist has had charge of this latter work, and has been here some weeks. Everything will be in first-class shape for the opening.—Manager Bogrett speaks in the highest terms of THE MIRROR as an advertising medium.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Byrne Brothers opened the season here Aug. 25 with 8 Bells to a packed house. Coming: May Irwin 3; The Cotton King 4, 5; Si Perkins 7, 8; The Girl I Left Behind Me 9; Peter Dailey 11; U. T. C. 12; Saved From the Sea 14, 15.——RICH'S THEATRE (Charles A. Taylor, manager): Season opens 31 with the New York Vaudeville Stars, headed by Katie Rooney, for three nights.——ITEM: Charles A. Taylor, manager for The Derby Mascot co. last season, will have charge of the house this season.

PLYMOUTH.—DAVIS OPERA HOUSE (J. W. Caverly, manager): The New 8 Bells Aug. 27. Coming: The Girl I Left Behind Me 11.——ITEM: The Davis Opera House has been remodeled, enlarged and newly decorated at a cost of $5000.

FITCHFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Tony Pastor and his vaudeville co. opened the season Aug. 24 to a large and appreciative audience. An excellent performance was given. The work of the Donovans and Rogers Brothers was especially good.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Hoyt and McKee's A Black Sheep to a packed house Aug. 29. It is practically the same co. we saw last Winter, the principal new faces being Jeannette St. Henry as the Queen of Burlesque and W. H. Currie as Percy Vere. It was the second night out of the co., and everything went with snap and sparkle. Otis Harlan had to quell the tremendous applause after the second act by coming before the curtain and making a speech. Currie as Goodfellow Gunning is the same rich, aromatic Arizona editor, and Grace Rutter is a pretty and spicy Ada Steele. Holyoke Bicycle Club Minstrels 1, 2; James B. Mackie in Grimes's Cellar Door 3; The Girl I Left Behind Me 5; Susie Kirwin Opera co. 7 and week.

MICHIGAN.

GRAND RAPIDS.—GRAND (O. Stair, manager): Fitz and Webster opened Aug. 24 for a week in A Breezy Time. The skit is a clever entertainer and has drawn fairly well.

ADRIAN.—CROSWELL'S OPERA HOUSE: Edward E. Kidder's new piece, Shannon of the Sixth, under the direction of W. H. Power, will open the house. The following are some of the attractions booked for the season: Lillian Russell in her new opera, An American Beauty, Edwin Stevens in Wang, Mark Murphy in O'Dowd's Neighbors, Bancroft the Magician, John Griffith in Faust, Clay Clement in The Bells, The South Before the War, Rhea in The Empress Josephine, Carl A. Haswin's A Lion's Heart, Hoyt's A Texas Steer, and Trilby.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): House opened Aug. 25 with Ward and Vokes in A Run on the Bank to a large and well-pleased audience. A Breezy Time 3.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Si Plunkard co. packed the house Aug 24. Coming: Lanigan's Ball 10.——ITEM: Mr. and Mrs. Francis Labadie are in the city making preparations for a grand open-air production of Ingomar Sept. 3.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Ward and Vokes in A Run on the Bank opened the season here Aug. 22 to fair business. Clever co. and performance pleased everyone. Fate 1; Wyoming Mail 12. The other theatres are closed.—— ITEM: Una Abell, who has been visiting friends here for two weeks past, left 24 for New York. She is under contract with Daniel Frohman, but as yet has received no assignment for this season.

BENTON HARBOR.—YORK'S GRAND OPERA HOUSE (J. A. Simon, manager): A Turkish Bath Aug. 29 to fair audience. Mexican Comedy co. 31.

MINNESOTA.

WINONA.—OPERA HOUSE (J. Strasilipka, manager): Season opened Aug. 21 with A Bowery Girl, under the management of Harry Williams, to a fair house; performance very ordinary. Alabama 27; Wild West 8.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): House dark week ending Aug. 22. A Bowery Girl 25; The Past Mail 8.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): A Bowery Girl Aug. 22 to fair-sized audience. Alabama 29.

MANKATO.—OPERA HOUSE (Jack Hoeffler, manager): Si Perkins Aug. 25 to big business. Carter's Past Mail 5; Clement Bainbridge in Alabama 14.——ITEM: The Opera House, under new management, has been completely renovated, and looks bright and new.

MISSOURI.

COLUMBIA.—HATTON OPERA HOUSE (B. E. Hatton, manager): Griffith's Faust opens the season 4.——ITEM: Manager Hatton is in New York booking attractions.

MEXICO.—PERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Sharpley's Lyceum Theatre co. opened for week Aug. 24 to crowded house. Griffith's Faust 4; Coon Hollow 11.

CLINTON.—OPERA HOUSE (H. Brannon, manager): Richards and Pringle opened season Aug. 24 to large house. Nashville Students 27.

MONTANA.

GREAT FALLS.—GRAND OPERA HOUSE (G. N. Hartley, manager): House dark until 15.

NEBRASKA.

KEARNEY.—OPERA HOUSE (Richard L. Napper, manager): Payton Comedy co. week of Aug. 24.—— ITEM: Blanch Mee and E. Le Clair Paul of the Otis Ober co., were united in marriage at Saranac, Wyo., Aug. 5.

NEW HAMPSHIRE.

NASHUA.—THEATRE (A. H. Davis, manager): James B. Mackie in Grimes's Cellar Door opened the season Aug. 22, matinee and evening, to fair receipts. Nelly McHenry in A Night in New York 7.

MANCHESTER.—GORMAN'S THEATRE (Charles J. Gorman, manager): The season opened at this house

Aug. 24 with The Dazzler to big houses, followed by London Gaiety Girls remainder of week.==ITEMS: Manager Gorman has re-leased the house for a term of two years, with the option of three afterward if he desires. The new owners of the house have made several improvements to the theatre, chief among them being the new arrangement of the scenery, so that at present the scenery slides up out of sight; new lights have been added, new chairs substituted, and the house put in good condition for the season.

NEW JERSEY.

HOBOKEN—LYRIC THEATRE: At Gay Coney Island was presented here Aug. 29 for the benefit of the Hoboken *Observer* Fresh Air Fund. Although the Lyric was thoroughly renovated last season, Manager William Black has improved the house by enlarging and beautifying the gallery and decorating the foyer. Manager Black has engaged Harry Wareing, late with the Hanlons, as stage manager. Col. Edw. W. Cook remains at his old post. Mark Larsen has been engaged as scenic artist. The prices will be 15, 25, 35, 50 25 and 81. The regular opening of the house will take place on 5. The production will be A Temperance Town, and it will remain 5-7. Tim O'Meslia, of Jersey City Lodge of Elks; Charlie Kaufmann, of Hoboken Lodge of Elks; Mr. Read, of Taylor's Hotel; the Sawdust Club, of Jersey City; and the Buttermilk Club, of Hoboken, are all forming theatre parties for the opening night, to show Mr. Black the popularity he achieved while he was treasurer of the Lyric.

PLAINFIELD—MUSIC HALL (Ball and Willey, managers): Scott Marble's new production, The Cotton Spinner, was given its initial performance here Aug 27 to a packed house. The co. is good and the scenery the finest. The performance reflects great credit on Messrs. Rich and Maeder and their clever co of artists. White Crook 2.

NEW BRUNSWICK—ALLEN'S THEATRE (J. E. Staats, manager): The Brothers Byrne and their co. presented the New 8 Bells Aug. 27 for the opening attraction at this house for the coming season, and were greeted by a fair sized house that enjoyed the new specialties, most of which were very good. Gus Williams in One of the Finest 29, and possibly Albini, who is put down as the "king of cards," 1-3. Gorman Brothers in Gilhoolys Abroad 4.==ITEMS: The specialties in 8 Bells include Baker and St. John, Griffin and McEvoy, Matthew Byrne and the Byrne Troupe of Acrobats, Cooke and Clinton, the champion female sharpshooters, recently from the burlesque stage, and Harry Kramer, trick bicyclist.—A new programme made its appearance this season. It is printed in book form, having a very neat scroll design on the front cover, and is furnished by Harry E. Lewis, one of the ushers of the house.—One long-needed want is filled in having a good orchestra, which is now composed of a dozen pieces, under the excellent leadership of Professor Loren Bragdon. Their work thus far shows a marked improvement.

ELIZABETH—DRAKE OPERA HOUSE (Colonel W. M. Morton, manager): This house will be reopened Oct. 5.==LYCEUM THEATRE (A. H. Simonds, manager): Edward Harrigan presented his latest production, Marty Malone, for the first time Aug. 27, and drew a good-sized house. The story is that of a sailor, Marty Malone, who is supposed to have been lost at sea, but unexpectedly turns up and becomes involved in numerous complications, some of which are extremely ludicrous. The third and last act is taken up principally with straightening out these situations, and everything ends happily. Mr. Harrigan is an old favorite here, and was accorded a warm welcome. Coming: Jim the Penman 2; My Friend From India 4; Oliver Byron 7; Dan'l Sully 9.==ITEMS: Among the professional people present at the performance of Marty Malone were John Wild, Sam Cooper, Samuel Carley, Dave Braham, wife and daughter, and Rudolf Aronson.—Mr. Harrigan carries this season entirely new scenery, his own orchestra and stage hands, and, as Manager John Moller puts it, "the only house properties used are the stage and theatre itself."

NEWARK—WALDMANN'S OPERA HOUSE (Fred Waldmann, manager): The season was opened at this house Aug. 22 with Isham's Octoroons. On their two previous visits here they tested the capacity of the theatre, and on their opening night the sale of tickets was stopped at 7:45. Their programme is an excellent one, and the co. is better than ever. In the thirty minutes of opera, parts of Pinafore, Cavalliera Rusticana, Armor Chorus, Robin Hood, Il Travatore, and Tar and Tartar are given, and are especially pleasing. Harry Morris's Twentieth Century Maids 31-5; South Before the War 7-12.

ASBURY PARK—PARK OPERA HOUSE (H. C. Dennis, manager): Nellie McHenry in A Night in New York Aug. 21 to good attendance; performance fair. Neil Burgess's New County Fair 25 to very good attendance; performance good. Gus Williams 28; Charley's Aunt 31; Gorton's Minstrels 1; White Crook 4; Oliver Byron 8.

NEW YORK.

ALBANY—LELAND OPERA HOUSE (C. H. Smith, manager): A large vaudeville co. from Proctor's Pleasure Palace filled a week's engagement, beginning Aug. 24, with a matinee free to ladies. The house was crowded. Among the co. are Lillian and James Kennedy, Edith Hall, Iola Pomeroy, Vantine sisters, Lawrence and Rose, Davis and Jerome, Short and Edwards, Mlle. Oceania and others; performance first-class. Black Crook 4, 5.==HARMANUS BLEECKER HALL: The Primrose and West's Minstrels made an attractive street parade in the morning and pleased a large audience in the evening, 26. The Prisoner of Zenda 2.==PEARL STREET THEATRE (J. J. Carlin, manager): This new place of amusement opened 24 with Harry Lartell's South Before the War as the attraction. The afternoon attendance was large and in the evening the house was crowded. The performance was very good and the co remain all week. Manager Carlin was called before the curtain and presented with a large floral horseshoe and a basket of flowers by his friends. He made a brief speech, saying that it was his intention to conduct the theatre so that it would meet the approval of the citizens, and he hoped that his theatre would always be known and considered as Albany's family resort. There are 755 cushioned folding chairs on the main floor and the gallery will hold 450. The stage is 50 by 33 feet, and on either side are two private boxes. The interior of the theatre is prettily decorated and on the walls are large pastels. Coming: McKee Rankin in repertoire.

JAMESTOWN—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Cecil Spooner co. week of Aug. 31 will open the season. At Celoron, the open-air theatre has for its attraction the following artists: Teed and Hallsey, the Savoys, Ozan, Higgins and Leslie, Martiese sisters closing the performance with a warm reception; business good.

SYRACUSE—BASTABLE THEATRE (Frank D. Hennessy, manager): Tony Pastor's co to big business Aug. 25.==WIETING OPERA HOUSE (Wagner and Reis, managers): Primrose and West's Minstrels appeared to two good houses 22; Moore and Castner's U. T. C. 5.==ITEMS: Florence Huntley, who is summering at her home here, returns to Miss Philadelphia the coming season.—Mabel Knowles, of For Fair Virginia co., is visiting friends here.—Barry Johnston left for New York 22.—Mose Reis, of Wagner and Reis, is in town for a few days.—Pain's Fireworks at Baseball Park and Sipe, Dolman and Blake's Pony and Dog Show exhibited to good crowds 24-29.

POUGHKEEPSIE—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Donnelly and Girard in The Rainmakers Aug. 25 pleased a large audience; performance satisfactory. Mattoews and Bulger in A Trip to Coney Island 2; Chevalier 3; Donald Robinson in The Man in the Iron Mask 7; Hoyt's A Trip to Chinatown 11; Susie Kirwin and the Wilber Opera co. 14-19; County Fair 23; Della Fox 28; War of Wealth 30.==ITEMS: The Prisoner of Zenda, to have opened the regular season here Sept. 1, was canceled.—Frank Abbott, favorably known here, is engaged for the season with Katherine Kidder's Madame Sans-Gêne co.—James R. Waite has these three cos., numbering about 125 people, rehearing at his house near this city.

FISHKILL-ON-HUDSON—ACADEMY OF MUSIC (Clarke and Pettie, managers): Kennedy Players closed week's engagement Aug. 22, doing good business and giving satisfaction. Brothers Byrne 8 Bells 25 gave good performance to large and well-pleased audience. The Other Man's Wife 4.

CORNING—OPERA HOUSE (Harry Sternburg, manager): Spooner Comedy co. closed a very successful week Aug. 22. Cecil Spooner made a decided hit with her dances. Robert Downing opens the regular season 4, presenting Putnam, a Son of the Revolution.==ITEMS: Cecil Spooner was severely burned during her engagement in this city by the premature discharge of chemicals used in a fire scene. She was able to proceed with the performance, although she suffered considerable.—The Alliance orchestra, under the direction of Prof. John Bostelmann, will furnish the music at the Opera House during the season. Ed Keating, basso, and Fret Smith, drum major, left for Springfield, Mass., where they will join Guy Bros.' Minstrels.

UTICA—OPERA HOUSE (H. E. Day, manager): Primrose and West's Minstrels opened the season here Aug. 21 to S. R. O. George Wilson and Jimmy Wall found much favor with the large audience. William Barry presented The Rising Generation 25, but owing to the presence of William J. Bryan the audience was small. Mr. Barry brought forth considerable applause when he remarked: "If Bryan wasn't here to-night I might have sixteen to every one;" the performance was greatly enjoyed. Donnelly and Girard 2; Mathews and Bulger in Gay Coney Island 4, 5; Tompkins's Black Crook 7, 8.==ITEM: Manager Day and his family have just returned from a fine Summer outing at Redwood Lake. His book is full of strong attractions for the season.

ROCHESTER—LYCEUM THEATRE (A. E. Wolff, manager): The Wilbur Opera co. had packed houses Aug. 24-29, presenting Martha, Fra Diavolo, Olivette, Maritana, Bohemian Girl, and The Two Vagabonds. The success of the engagement shows that popular prices are effective. Opera 31-5.==COOK OPERA HOUSE (E. G. Lane, manager): Tony Pastor and co. filled the house 26 and the performance was good. William Barry and co. pleased large attendance with The Rising Generation 27-29. The Outcasts of a Great City 7-9.==ITEMS: At Ontario Beach the Nosses attracted fine houses, while the patrons of the Cottage Pavilion were entertained by a good vaudeville co., headed by the Uncle Tom Quartette.

HORNELLSVILLE—SHATTUCK OPERA HOUSE (S. Orloski, manager): The Cecil Spooner co. opened the season Aug. 24 for one week to crowded houses nightly. A Baggage Check 1.

PENN YAN—SHEPPARD OPERA HOUSE (C. H. Sisson, manager). House dark 17-22.

MIDDLETOWN—CASINO THEATRE (H. W. Corey, manager): House dark.

TROY—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Primrose and West Minstrel co. played to the capacity of the house Aug. 19. James B. Mackie in Grimes's Cellar Door 27.==RAND'S OPERA HOUSE (Gardner Rand, manager): Donnelly and Girard Aug. 28. Prisoner of Zenda 1; The Black Crook 2, 3.

TICONDEROGA—UNION OPERA HOUSE (F. T. Locke, manager): Tony Farrell in Garry Owen Aug. 26. The Other Man's Wife 31.

GENEVA—SMITH'S OPERA HOUSE (F. K. Hardison, manager): The season will open with Primrose and West's minstrels Aug. 28. In Old Maine 12.

OSWEGO—RICHARDSON THEATRE (J. A. Wallace, manager): The regular season of this house opened with Primrose and West's Minstrels Aug. 24, every seat being occupied. Performance very bright and highly pleasing. Donnelly and Girard 4; Black Crook 9; Blaney's A Baggage Check 11.==ITEMS: Manager West, of Primrose and West, was unable to appear on account of a severe cold.—A large new exit is one of the additional features of the Richardson this season.

LITTLE FALLS—SKINNER OPERA HOUSE (H. A. Skinner, manager): Donnelly and Girard in The Rainmakers.==ITEM: Cronkhitt Opera House will be managed this season by George W. Norris and E. H. Kingsbury, of this city. Mr. Morris has been treasurer of the house for the past three years.

WARSAW—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark 24-29.

NEWBURG—ACADEMY OF MUSIC (Fred M. Taylor, manager): The theatrical season here opened Aug. 25 with Bryne Brothers' 8 Bells, their sixth visit to this city. They were greeted by a large and enthusiastic audience. In Gay Coney Island 1; De Wolf Hopper co. in El Capitan; Albert Chevalier in Coster Songs 5; Hoyt's A Temperance Town 7, and Hoyt's A Bunch of Keys 11.==GLENWOOD PARK (Strong and Lawson, managers): Neary and Morris and Stewart and Martin held forth 24-29, and were greeted 24 by about 10,000 picnicers, the occasion being the annual outing of St. Patrick's Parish.==ITEM: Fred Pell, advance of In Gay Coney Island; J. W. McKinney, advance of De Wolf Hopper co.; W. D. Turner, advance of Hoyt's A Temperance Town, were here 26.

LOCKPORT—HODGE OPERA HOUSE (Knowles and Gardner, managers): Blaney's A Boy Wanted week of Aug. 17 was a success. Primrose and West's Minstrels 29.

SARATOGA SPRINGS—TOWN HALL (Leonard and Eddy, managers), William Barry in The Rising Generation opened the season at this house Aug. 24 to S. R. O., Lydia Barry sharing the honors with her father.==CONGRESS SPRING PARK (T. C. Sheehan, manager): Madame Selika, the colored soprano, rendered several selections 26-28 before large and appreciative audiences.

KINGSTON—OPERA HOUSE (C. V. Du Bois, manager): Nellie McHenry in her new play, A Night in New York, Aug. 25 to a large audience; performance first-class. South Before the War 2.==ITEM: Louise A. Sully was in town 26 on her way to Lake Hill.

HUDSON—OPERA HOUSE: The season opened Aug. 26 with Donnelly and Girard in The Rainmakers to a fair-sized audience. Some of the specialties were good, but the performance on the whole rather crude. South Before the War 1.

GLOVERSVILLE—KASSON OPERA HOUSE (A. L. Covell, manager): The Corse Paton Comedy co. opened a week's engagement Aug. 24 in The Parisian Princess to S. R. O.; co. good and the specialties well received. Donnelly and Girard 1; Harrison J. Wolf 7-9; A Baggage Check 15.

ELMIRA—OPERA HOUSE (Wagner and Ries, managers): Primrose and West's Minstrels Aug. 27; Payn's Fireworks 1-3; Baggage Check 2; Robert Downing 3.

WAVERLY—OPERA HOUSE (J. K. Murdock, manager): House dark.

COHOES—CITY THEATRE (Paires and Williams, managers): Tony Farrell opened the season here Aug. 22, presenting Garry Owen to satisfactory business. Lillian Lewis, supported by Edmund Collier, in Cleopatra 29. Coming: Kennedy Players for a week.

GLENS FALLS—OPERA HOUSE (F. F. Prym, manager): Tony Farrell Aug. 27 to fair business; performance good. Prof. E. W. Day 31-2. De Wolf Hopper 4.

NORTH CAROLINA.

RALEIGH—The season opened at Metropolitan Hall Aug. 25 with Haywood Brothers' Minstrels. This was their initial performance. The co. is composed entirely of local negro talent, and gave a creditable entertainment. J. Sherwood Upchurch is the manager and financial backer, and he has already large bookings in the South.==ACADEMY OF MUSIC: 8 Bells 8.==ITEM: Thomas J. Pence, of the Academy of Music, goes to New York this week in the interest of his theatre.

NORTH DAKOTA.

JAMESTOWN—OPERA HOUSE (E. P. Well, manager): House dark.==ITEM: The Opera House is undergoing repairs in preparation for the coming season, which opens 26 with Town Topics.

GRAND FORKS—METROPOLITAN THEATRE (E. J. Lander, manager): Stearns and Dahl's stock co. presented Muldoon's Picnic to fair business Aug. 20; performance satisfactory. O. J. Stearns as Michael Mulcahy and Edith Strong as Mrs. Muldoon deserve special mention. Columbia Comic Opera co. will present Millocker's military comic opera, The Black Hussar 25; A Bowery Girl 26. A Fast Mail 9.

PARGO—OPERA HOUSE (C. P. Walker, manager): ==ITEMS: The bookings already contain enough first-class attractions to give assurance of an unusually eventful season, which opens Aug. 26 by the Columbia Opera co. in The Black Hussar. A Bowery Girl 31; The Fast Mail 14; Jules Grau's Opera co. 21-26; Town Topics 25; The Tornado 28; Fabio Romani Oct. 7; Side Tracked 17.—Frank Dayton, leading man of the Old Kentucky co., secured a decree of absolute divorce on Friday from his wife, Kate Dayton.

OHIO.

DAYTON—PARK THEATRE (Harry E. Feicht, manager): ITEMS: Everything has been entirely redecorated. The incandescent lights throughout the theatre make it one of the brightest and best lighted places of amusement in the country. The opening week's business 17-22 was most gratifying. Ferguson and Emerick, in their new musical farce-comedy, McSorley's Twins, played to the capacity of the house the first three days, followed by Mme. Neuville and her son, Augustin Neuville, in The Boy Tramp, and Cell 22. Their business was splendid. A Booming Town, a musical farce-comedy, occupies the week 24-29. It opened to two immense audiences.==MEMORIAL HALL (Soldiers' Home): Rhea closed her engagement of twelve performances playing bi-weekly 21. No opening attraction has yet been booked.

NEWARK—MEMORIAL AUDITORIUM (Foreman and Rosebaugh, managers): Baldwin-Melville co. opened Aug. 24 with A Galley Slave for a week of repertoire at popular prices; business good. Charles H. Vale's Devil's Auction 31.

DEFIANCE—CITIZENS' OPERA HOUSE (C. H. Pierson, manager): A Midnight Bell Aug. 22, and made an excellent impression. Digby Bell is certainly seen at his best in this play. Laura Joyce Bell and the balance of the co., with two or three exceptions, were well received. Bondage Days 8; Charles Gardner 14.

PORTSMOUTH—GRAND OPERA HOUSE (H. S. Grimes, manager): T. J. Ready, mind reader, Aug. 31-1; Rhea 10; Primrose and West 11.

LIMA—FAUROT OPERA HOUSE (W. A. Livermore, manager): McSorley's Twins, an Irish farce, abounding in laughable situations, and surfeited with pretty girls, fine costumes, and scenery, pleased a fair house Aug. 20. Pain's Last Days of Pompeii delighted an audience of 3000 people 21. A storm prevented the performance 22.

URBANA—MARKET SQUARE THEATRE (H. H. Williams, manager): Stimmelein's Ideals Aug. 24 closed a week's good business in repertoire. The co. is one of the best that ever played here. The Devil's Auction co. 1.==ITEMS: During the Ideals week here the star, Beatrice Earle, was ill from a cold, and Gussie Gardner essayed her role in a very acceptable manner. At the conclusion of the engagement the co. was entertained by the Urbana Mandolin Club. The ushers of Market Square this season will wear evening dress.

MANSFIELD—LAKE PARK CASINO (E. R. Endly, manager): The six Rhinehart Sisters, Lester and Williams, and the Lyceum Quartette closed week of 17 to fair business. For week of 24 we have Moore and Staley, Byron and Langdon, Diana, Emile Pease, the Venetian Serenaders, and Ancobette Brothers.

FOSTORIA—ANDEL OPERA HOUSE (Campbell and Veon, managers): The season was opened by Hoyt's A Midnight Bell Aug. 20. Fair house; performance excellent. Darkest Russia 27; Mr. and Mrs. Wayne co. 7-12; A Booming Town 14.

WARREN—OPERA HOUSE (Elliott and Geiger, managers): May Prindle Comedy co. week of Aug. 10 to fair business. A Green Goods Man 19 to good business.

MARION—GRAND OPERA HOUSE (C. C. Stoltz, manager): This beautiful new house was opened by Rhea in Nell Gwynne Aug. 19, and Josephine 20 to a large and fashionable audience. The extensive wardrobe of Mlle. Rhea was the finest ever seen here. The co. is not up to the standard, and does not support Rhea as she should be. Imro Fox, magician, 29; Midnight Flood 31; Charley's Aunt 4; Katie Emmett 8; Primrose and West 11.

NEW LEXINGTON—The theatrical season here will open 14 with the May Prindle Comedy co. Rome Under Nero (local talent) with seventy-five people in the cast Aug. 18 to large audience.==ITEMS: Manager Smith has booked some of the best cos. on the road for the coming season, and has also made extensive improvements in his theatre by adding electricity throughout, enlarging stage, and adding two new dressing-rooms. J. C. Knapp, general agent for Hi Henry's Minstrels, spent a few hours here 21.

GALLIPOLIS—ARIEL OPERA HOUSE (C. C. Clark, manager): Barlow Brothers Aug. 18, 19; to poor business.

KENTON—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager and proprietor): A Green Goods Man Aug. 21 opened the season here to good-sized and appreciative audience.==ITEM: Manager W. E. Gorman, of the Green Goods Man co., was the guest of relatives while here.

MARIETTA—AUDITORIUM (M. G. Seipel, manager): Barlow Brothers' Minstrels will open the season 3, 4. Coming: Blaney's A Boy Wanted, Finnegan's Luck, Al. G. Field's Darkest America, Edison's Vitascope co.

SHELBY—BROADWAY OPERA HOUSE (McComb and Becker, managers): Hi Henry's Minstrels opened the season here Aug. 25, playing to a crowded house. The co. possesses all its old-time vivacity, and introduces many new features. General satisfaction.==ITEMS: The opera house has been thoroughly cleaned and repapered this Summer, and lighted by electricity. The new managers, McComb and Becker, announce a season of only first-class attractions.

OREGON.

BAKER CITY—RUST'S OPERA HOUSE (Phil V. Nebergall, manager): Hamblin's Wizard Oil Concert co. week of 3 to good business.

PENNSYLVANIA.

POTTSVILLE—ACADEMY OF MUSIC (Ben. F. Lander, manager): Dr. Flint, hypnotist, two weeks ending Aug. 22 to big business. Receipts for two weeks, $1800. Jolly Old Chums 3; Elroy Stock co. in spectacular repertoire 7-12.==ITEMS: The Academy of Music is now under new management. Markley and Co. are from Harrisburg. Ben. F. Lander, the resident manager, is from Boston, and was for six years manager of the Maud Hillman co. The house has been thoroughly renovated and improved. A big line of good attractions have been booked.—The Pottsville Lodge of Elks has removed into new quarters, and has a well-managed sideboard attachment.—Frank Fey, of the Maude Hillman co., is stage manager of the vaudeville attractions at Tumbling Run, Pottsville's summer resort.—Dr. Flint, the hypnotist, entertained all of his subjects and the members of the press at a banquet at Michael's Cafe 22.

ALTOONA—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): The season opened Aug. 24 with The Devil's Auction to S. R. O. Receipts, $753.35. Imro Fox 28.==ITEM: The Opera House thoroughly overhauled, repaired and papered, and recarpeted, looks like new, and is more comfortable than ever. Special attention has been given to the dressing rooms.

SCRANTON—All theatres dark week of Aug. 19.

CAMBRIDGEBORO—SAYLES OPERA HOUSE (H. B. Wilber, manager): Frank S. Davidson, in Old Farmer Hopkins, will open the regular season 12.==CASINO (Wm. Baird, proprietor): Return date of the Chautauqua Lake Concert co. 29.

BETHLEHEM—ITEMS: The Opera House has been put in proper shape for the coming season. L. F. Walters retains the management, and will retain his former able corps of assistants. The current season will be ushered in 7 by Daniel Sully in The Millionaire, to be followed by The White Crook 10; Hogan's Alley, 17; Mr. and Mrs. Grandin 24, and the Sages (hypnotists) week of 28. The later bookings are equally good. James W. Regan, whose residence is here, has recovered from an attack of diphtheria, and is busy on his new play, The Bells of Shandon. Mr. Reagan states that McGinness and Kinsey, the authors and directors of the comedy, deny that the title of their play is an infringement on a copyright. It is asserted by them that they hold the copyright secure, and that there will be no difficulty about it.

MT. CARROLL—BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): The opera season opened 23 with Blaney's Baggage Check co. to S. R. O. Jolly Old Chums 1; Shaun Aroon (local) 7.

CHESTER—GRAND OPERA HOUSE (Thos. Hargreaves, manager): Season opens 28 with Byrne Bros.' 8 Bells.==ITEMS: The Opera House has had a new set of scenery added, new floor laid on the stage, and the entire house recarpeted and other improvements made which makes it a first-class house of amusement. Many first-class cos. have been booked for the season. Visitors to the city can always get THE MIRROR at the depot news stand on Wednesday noon.

WILLIAMSPORT—VALLAMONT PARK: New York Specialty Co. 24-29 to good business and appreciative audiences.==ITEMS: The Lycoming Opera House opened Sept. 1 with Robert Downing, supported by Eugenia Blair, in Putnam, a Hero of the Revolution. Manager Purrington says among first-class attractions booked are Frank Daniels, The Great Diamond Breaker, Miss Philadelphia, Bostonians, Gilmore's Band, Lillian Russell, The American Beauty, Kellar, Hermann, A Texas Steer, 8 Bells, Sowing the Wind, Black Crook, Faust, and Shore Acres.

PITTSTON—MUSIC HALL (C. C. King, manager): Blaney's A Baggage Check Aug. 27 to a crowded house. An excellent opening attraction. Jolly Old Chums 31.

ERIE—PARK OPERA HOUSE (Wagner & Reis, lessees): Primrose and West opens the regular season of this house 3. Zem Temple of Mystic Shriners of this city will attend in a body, wearing their fezes and in even ng dress.

SHAMOKIN—G. A. R. OPERA HOUSE (J. F. Osler, manager): The season opened Aug. 25 with Blaney's Baggage Check co. to a large house; performance satisfactory.==MAHANOY PAVILION (G. M. Smith, manager): Morphat and Stevenson 24-29 pleased large crowds.

UNIONTOWN—GRAND OPERA HOUSE (Beeson and Hirsh, managers): Regular season opened here Aug. 26 with Charles H. Vale's Newest Devil's Auction to S. R. O. Everybody pleased.

MAUCH CHUNK—OPERA HOUSE (John H. Page, manager): Charles Boney's Baggage Check opened the house Aug. 21 to good business. Performance very good.

RHODE ISLAND.

WOONSOCKET—OPERA HOUSE (George C. Sweatt, manager): This house opened Aug. 24 with the New 8 Bells (West, Cox and Co.) in Dockstader's Comedy co. 1 and week; Sowing the Wind to S. R. O. 28.==ITEM: The following people with the Siberia, Hermann, Rogers, Shore Acres, James O'Neil, Williams Comedy co., Baggage Check, Paid in Full, Wilson, Old Homestead, Maggie Cline, Andrew Mack, County Fair, Shannon of the Sixth, Wang, Fannie Rice in [illegible] ing Duchess, Gorman's, Fast Mail, O'Houligan's Wedding, Excelsior, Jr., Darkest America, and Robert Mantell.

WESTERLY—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Tompkins's Black Crook co. opened the regular season Aug. 25 to a fair sized and well-pleased audience. Morrison's Faust 10.

RIVERPOINT—THORNTON'S OPERA HOUSE (J. M. Thornton, manager): Katherine Rober in repertoire week of Aug. 24 to good business.

TENNESSEE.

KNOXVILLE—STAUB'S THEATRE (Fritz Staub, manager): Punch Robertson co. in repertoire played to good houses at popular prices week of Aug. 17. J. C. Stewart's Betsy Jane 26; Dixie Land 28.

TEXAS.

WACO—ITEMS: The regular season opens here 31 with Joe Hart in A Gay Old Boy. Among the attractions booked are Aunt Betsy, Night Frolics, Richards and Pringle's Minstrels, Fred Burton, Jim the Penman, McIntyre and Heath, Roland Reed, Private Secretary, Corinne, 8 Bells, Al. G. Field's Minstrels, Rose Coghlan, Rob Roy Opera co., Milk White Flag, Joe Bancroft, Gottbold's Gigantic Show, Sowing the Wind, Louis James, Rhea, Bostonian Opera co., Bob Graham, Devil's Auction, Lewis Morrison, Barlow's Minstrels, The Ensign, Carmen, Fiske, Jane Somerville, Darkest Russia, Clay Clement, Joe Wellington, Stuart Robson, Nat C. Goodwin, Richard Mansfield, Trip to Chinatown, Sol Smith Russell, Liliputians, Old Homestead, Baldwin-Melville co., Texas Steer, Black Patti, Grau's Opera co., Primrose and West's Minstrels, Mabel Paige Comedy co., Georgia Cayvan, Frederick Warde, and Herrmann the Great. Manager Weis deserves praise for booking the above list of attractions. Will Harris has been appointed treasurer at the Grand.—James M. Drake, the ever-popular door-keeper, still retains his post.

VICTORIA—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): ITEMS: A number of good attractions, including Otto H. Krause Big Comedy co., The Fast Mail, The Tornado, and Ernie Veronee are booked for the season.—The management suggests a break of the jump from Houston to San Antonio, which can be done without loss of time, since the train connects at Cuero for San Antonio, throwing out the layover at Cuero, which has been the case heretofore.

EL PASO—MYAR'S OPERA HOUSE (H. Goodwin Mitchell, manager): House dark week ending Aug. 22.

UTAH.

SALT LAKE CITY—LYCEUM THEATRE (Charles Gates, manager): The Arper Stock co. in My Wife's First Husband week of Aug. 17 to fair business. Professor Gentry's Dog and Pony Show week of 17 to good business.==ITEMS: Hall Russell, who has been spending the Summer with us, went West with the Madame Sans Gêne co. 29.—Professor Apniadoc gave a unique entertainment 21 in the Mormon Assembly Hall to a large audience. He was assisted by Professor Joseph Daynes, organist of the Tabernacle, Professor John James, secretary of the Cambrian Association, and Edna Dwyer, an amateur vocalist. Salt Lake Theatre and Grand Opera House both dark week of 17.

VERMONT.

BURLINGTON—HOWARD OPERA HOUSE (W. K. Walker, manager): Bert Coote in The Other Man's Wife opened season Aug. 21 to S. R. O. Governor and staff attended. Nellie McHenry 1; James O'Neill 12; De Wolf Hopper 14.

WEST VIRGINIA.

CHARLESTON—BURLEW OPERA HOUSE (N. S. Burlew, manager): Barlow Brothers' Minstrels 7.

WHEELING—GRAND OPERA HOUSE (Charles A. Fenier, manager): Season opened with Barlow Brothers' Minstrels Aug. 20-22; large audiences were pleased. Roof Garden Vaudeville co. 31; Donaldson Specialty co. 6-12.

FAIRMONT—OPERA HOUSE (M. D. Christie, manager): House opens Aug. 27 with Barlow Brothers' Minstrels. Diamond Breakers 7; Grimes's Cellar Door 22; Finnegan's Luck 30.

WISCONSIN.

BARABOO—THE GRAND (F. E. Shults, manager): A Bowery Girl Aug. 19 fair house; audience pleased. Francis Jones in In Old Madrid 4.

LA CROSSE—THEATRE (J. Strasilipka, manager): The Bowery Girl opened season here Aug. 20 to good business. Manara's Minstrels 28, 29.==ITEMS: The Marie Wellsley co. booked for a two weeks' stand 24 went to pieces at Waukesha.—Manager Strasilipka has just returned from a business trip to Chicago and Cincinnati.

RACINE—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): Dark week 16-22. Management have decided to keep house closed until financial prospects are brighter.==LAKESIDE AUDITORIUM (W. C. Tiede, manager): Dark week 16-22.

EAU CLAIRE—GRAND OPERA HOUSE (O. P. Burlingame, manager): Warner Comedy co. Aug. 17-22 to S. R. O. nightly; performance very good.

OSHKOSH—GRAND OPERA HOUSE (J. C. Williams, manager): Wood-Jersey co. in repertoire week Aug. 10 to good business; return date 14.

PORTAGE—OPERA HOUSE (A. H. Carnegie, manager): In Old Madrid 3; Frank Curtis co. 14-19; Fast Mail 30.

POND DU LAC—CRESCENT OPERA HOUSE (P. B. Haber, manager): Dark Aug. 17-22.

GREEN BAY—TURNER OPERA HOUSE (J. H. Nevins, manager): Ladies' Colored Minstrels, local talent, to a large and pleased audience Aug. 19. Concert by St. John's choir 20. In Old Madrid to small but very enthusiastic audience 21. Green Goods Man 24.==ITEMS: A. M. Darche severed his connection with the Rowlands and left for Chicago 20.—The German stock co. closed their Summer season at Washington Park 25, and after reorganizing will take the road again.—Francis Owens co. is a new organization composed partly of members of Rowland's Players co. They open their season here 27 for one week at Klaus Opera House.

WAUSAU—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Georgia University Graduates Aug. 28; Buffalo Bill's Wild West 5.

BELOIT—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The season was opened by The Bowery Girl co. to a fair house; good co. The Wilson Theatre co., supporting Anna Davis, 24, 25, to small business at popular prices.

KENOSHA—RHODE OPERA HOUSE (Joe Rhode, manager): Marie Wellesley's Players for week ending Aug. 29; good performance; good houses. Schubert's Male Quartette 31.

STEVENS POINT—GRAND OPERA HOUSE (J. A. Eunor, manager): The Big Woodchopper co. opened the week of Aug. 24 with A Batch of Blunders to a large house and gave satisfaction. The Lyceum Superb Trans-Atlantic Vaudeville co. 10-12.==ITEM: Manager Eunor has booked some of the finest attractions coming West this season.

SHEBOYGAN—OPERA HOUSE (J. W. Kohler, manager): Dark week of Aug. 26. Buffalo Bill's Wild West Show 31.

WEST SUPERIOR—GRAND OPERA HOUSE (Rob

Kelly, manager). Effie Elaine Hext elocutionist, Aug. 24 to small house. Frank E. Griswold's U. T. C. co. in rest 24 to big business, poor co.

CANADA.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers). House opened Aug. 24 as a family resort at popular prices. Long before the curtain went up there was standing room only and very little of that. The opening attraction was Bert Coote and Rich Long in A Veteran of France and The Other Man's Wife. The first is a rather pretty trifle, which gave Mr. Long a chance to show his ability as a dialect comedian and was received with a great deal of favor. The Other Man's Wife, a farce-comedy from a French source, is full of impossibilities and absurdities, but withal highly amusing. In this Bert Coote decidedly bears off the palm. He received a warm welcome from his many friends and kept up his reputation as one of the funniest men in his line. The audience laughed and applauded heartily. He was ably supported by Nick Long and Julia Bingsly. The piece was prettily staged and the house looked bright and fresh. Maud Granger 31 5.—ITEMS: W. E. Phillips has just returned from a trip to New York, where he has been making arrangements for the coming season at the Park, which opened 31.—The house has been cleaned and redecorated and a new drop curtain has been painted. A very strong stock co. has been engaged.—A. Dean Morton, for several years stage manager at Forepaugh's Theatre, Philadelphia, will now fill that position at the Francais. Frank Drumee, late of the Gerard Avenue Stock, will be leading man. Florence Lotelle leading lady, R. T. Sullivan comedian, and the rest of the co up to a high standard. The opening piece will be Buchanan's Alone in London. A first class line of vaudeville artists have been engaged.—The special feature of the first week will be the Leigh Sisters in their sensational barefoot dance.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, lessee): Lewis Morrison produced Faust 17, 18 to crowded houses. He gave his first production of the Indian 19. He appeared in this play thirteen years ago at Chicago, and it has since been rewritten by the authors, DeLisser and Frederic Bryton. The latter was here to superintend its production. The play contains some very strong scenes and situations, but it needs improvement, inasmuch as the story is at times disconnected. Mr. Morrison appears in the dual role of Rex Sterling and Red Feather, and was superb in the latter character. The piece was well received by the large audience, and with the necessary changes, the Indian will be a strong feature of Morrison's repertoire. Vorick's Love and Richelieu also played to large business. Ethel Tucker 24 in La Belle Marie; large audience.

TORONTO.—ISLAND ROOF-GARDEN (Rich and Ramsay, proprietors): This popular resort closed 25-29 to very large business. The bill included Hadley and Hart, Wilbur Mack, Whippler and Pickert, and Rich and Ramsay.—ITEM: Everything is in readiness at all the theatres for the opening 31. The Grand has some excellent bookings, as also has the Toronto.—The Industrial Fair opens 14 and continues for two weeks. All the necessary details are about completed for the opening.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Mrs. General Tom Thumb co. concluded engagement 20 to a large audience. Marsh and Farrington's Uncle Southern Soul was presented to very small audiences 21-22. The co. has had very hard luck. The band and orchestra deserted at Amherst, N. S., and on opening night the leading lady and gentleman did not appear. Lewis Morrison co. presented Faust in a magnificent manner to S. R. O. 24, followed by Mr. Morrison's new play, The Indian, also to splendid business 25. The McAuliffe-Greene co. return for a short engagement on 28, opening in The Black Flag.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): House dark Aug. 24-29.—ITEMS: Grant's Concert Hall will shortly open under the management of Harry Lindley. This theatre has been thoroughly renovated since last season, and is now a very comfortable place of Amusement.—West End Park: Pantzer Brothers, balancers; Daly and Baldwin, acrobats; and Edison's Vitascope draw large audiences nightly.

PETROLEA.—VICTORIA OPERA HOUSE (W. L. Stewart, manager): William Owen presented Romeo and Juliet, Lady of Lyons, Hamlet, David Garrick, and Much Ado about Nothing to fair business week of Aug. 17. This is the best repertoire co. that has ever played here, and Manager Stewart has booked them for return engagements. Alton Derrick, an old Petrolea boy, basso of the Sherwood Concert co., assisted by Miss Shoemaker, of Chicago, will give a concert Aug. 31. A Turkish Bath 6

CHATHAM.—GRAND OPERA HOUSE (Henry A. Rubin, manager): The season will be opened Aug. 27 by William Owen and co. in Much Ado About Nothing for three nights.—ITEM: The season promises to be full of attractions, and standard ones at that. Many of the cos. will devote all their time to Canada until after the American elections.

BROCKVILLE.—GRAND OPERA HOUSE (F. J. Ritchie, manager): Marks Brothers Comedy co. opens season Aug. 31.

MONCTON.—OPERA HOUSE (W. Lutz, manager): J. A. Sawtelle opened his regular season Aug. 24 for one week to good business. A special feature is the playing of his Imperial band and orchestra.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Warde and Vokes in A Run On the Bank Aug. 20; first-class performance to large and appreciative audience. Co. stronger than last season and costumes and scenery nearly all new.—ITEM: Manager Rooke has secured the Wilbur Opera co. to open the new Opera House at Berlin, in which he is financially interested. The opening will take place 8. Professor Morris and his trained dogs and ponies will give a four days' tent show here beginning Aug. 31.

[Received too late for classification.]

DENVER.

The Manhattan management have, for the week commencing Aug. 23, offered one of the most attractive bills yet presented at that popular resort—Haddon Chambers's powerful, interesting, and exceedingly dramatic play, Captain Swift, being the attraction. The admirable interpretation of this play by the stock co., was full of surprises. In the first place James Neill, who was to have played the title-role, was ill this week, therefore as late as Thursday, preceding the Sunday opening, it was necessary to entirely recast the male roles of the play—Edwin Arden, who was to have played Gardiner, taking Mr. Neill's place, and Charles W. King, who was to have played Marshall, taking Mr. Arden's place and Wallace Bruce assuming the role of Marshall. Notwithstanding this, the first and succeeding productions of the play have gone without a hitch. Mr. Arden, who for several weeks past has played light comedy parts, stepped into the role of Captain Swift, and gave a thoroughly commendable performance. The role is a striking one, and the character of Swift, which is a curious mingling of sentiment, heroism, romance, and criminality, requiring great delicacy of treatment, found in Mr. Arden an able exponent. Henrietta Crosman has played several emotional roles this Summer, and her Mrs. Seabrooke in the present production was delightful. She has played the character a number of times, and thereby rounded and toned her portrayal of it. Her Mrs. Seabrooke is well conceived and well acted. Charles W. King, an exceedingly valuable man for any stock co., was just as conscientious, easy, natural, and artistic in the role of Gardiner as he is in everything that he plays. Theodore M. Brown was decidedly clever as Harry Seabrooke, and did the role brightly and well. For the first time this season Rebecca Warren forgot the mannerisms that have been so unpleasantly prominent in her previous work, and gave a portrayal of the role of Selma Darbisher that was sweet, natural and unaffected. Wallace Bruce, in the villainous role of Marshall, was excellent both in make-up and action. George R. Edeson as usual gave a genuinely humorous and thoroughly artistic and lovable characterization of the "old man," and Sara Stafford, Mattie Earle, Robert E. Bell, and Harry Lee completed the cast engaged in this noteworthy production. Sydney Rosenfeld's The Club Friend follows Captain Swift.

A torney Ingersoll, representing Laura D. Smith, made an application on 24 before Judge Johnson for an order for the possession of the Tabor Opera House block. The petitioner was granted two days in which to amend his complaint, and the assignees of the Tabor Opera House were allowed two days in which to answer. The court set the hearing of the case for 31, when the matter will be settled.

The sale of the Tabor property differs from an ordinary foreclosure sale in that it was made under a contract right in the mortgage, and not under the statutes authorizing such procedure. Had it been under the statutes it would only have been necessary for the Court to have rendered it, and to have then made an order approving the sale, when the purchasers would have been entitled to possession. As it is the owners of the property have a right to show, if possible, that the sale was not regularly carried out in accordance with the provisions of the mortgage, when the matter may be further delayed if the proceedings were not regular.

It is probable, however, that the matter will be formally cleared up 31, when Mrs. Smith will be given full possession. Until then, it will be impossible to state what will be done with the Opera House property. Mrs. Smith will probably find it will be necessary to make a new loan in order that she may take care of the Northwestern loan, and this money will have to be raised as soon as the purchasers under the second mortgage take possession.

The Stock co. at Elitch's Gardens, week commencing 23, has been presenting Tom Taylor's comedy, Still Waters Run Deep which was pleasingly presented, but the play itself is too tenuous to electrify modern audiences.

Walter Edwards was particularly good as Captain Hawksley and Frederic Montague, as John Mildmay, shared honors with Mr. Edwards. Hugh J. Ward again tested his versatility by giving an excellent character portrayal of Dunbilk. Mr. Ward has become an established favorite, and whether in character part or as a light comedian, he is equally good, and is especially to be commended for the fidelity of his make-up in every character he assumes.

The Vitascope continues as a special attraction, and its exhibitions have been well received.

The co. will appear in East Lynne week commencing 30. The season at Elitch's closes Sept. 12.

Walter Edwards, of the Elitch co., will, upon the conclusion of its season, take a week's rest in the mountains, and then will go to Salt Lake to join the stock co. at the Grand Opera House. By the way, Mr. Edwards will, at the conclusion of his engagement, have played sixty-four weeks in stock co. work in the West, and during that time he has played fifty leading parts, each new to him and requiring rehearsals. This is certainly quite a record. Gus Weinberg, of the Elitch co., left for the East 23.

At the conclusion of the regular stock co.'s season at Elitch's, and for week commencing Sept. 12, Charles E. Schilling's Minstrels, Operatic Band and Orchestra, "re-constructed, enlarged, and entirely new for the present season," will inaugurate its Winter season. Mr. Schilling, himself a comedian of much ability and, as well, an excellent manager, has gotten together a very strong co., including Ray Southard, Jack Sample, the Brothers La Rose, Crandall and Clark, the Trocadero Quartette, Joe Birnes, Charlie Lonsier, Perrenni, Gorman and Fields, Steve Prideau, Mister Joe Harkins, and others.

Elaborate preparations have been made for the annual meeting of the Eisteddfod Association, which occurs in Denver Sept. 1-4. The convention will be held in the Auditorium erected at Arlington Park especially for that purpose, and which seats 10,000 people. Two concerts a day will be given and the entire affair will be a musical event of unusual importance.

The Orpheum Theatre reopens 31, the attraction announced being the Columbian Opera co., which will present The Black Hussar. The co. will remain for four weeks, appearing in repertoire. The co. includes Edwin Seaman, Phin W. Naves, George Kunkle, Jack Henderson, Charles Huntington, A. E. Kromer, Kitty Marcelus, Vivian Rossiter, Isabelle Sargent, Jesse Mayhew, Kitty Young, Florence Wakefield, and a large chorus and orchestra, under the direction of T. Burt Parks. Their repertoire includes The Black Hussar, Said Pasha, Erminie, Boccaccio, Fra Diavolo, Mikado, and Pinafore.

P. E. CARSTARPHEN.

SAN FRANCISCO.

The leading topic of the week ended Aug. 29 was the first production on any stage of Ramsay Morris and Hillary Bell's original four-act drama, A Social Trust, by the Frawley company at the Columbia Theatre.

A Social Trust tells a strong dramatic story with simplicity, directness, and dramatic force. It is not all new, but some parts are worked out in novel fashion. In the first act one recalls Moths; in the fourth Diplomacy, with its betraying perfume. The company showed an unusual amount of rehearsing, and the members scored individual hits. Mrs. Louise Thorndyke Boucicault and Wilton Lackaye leading in effective portrayals. A Social Trust runs until further notice.

The same week was the last of The Gay Parisians. Business has been very good. The managers of the Baldwin stepped out of the beaten path, and the Sunday-nighters had The Gay Parisians for the two Sundays of the co.'s stay.

August 31 commences the first week of Madame Sans-Gêne, with Kathryn Kidder and Augustus Cook. The sale of seats commenced Thursday, and the demand for seats is the largest the Baldwin has had for some time.

Chauncey Olcott was heard Sunday for the first time in The Minstrel of Clare. Business was good, especially upstairs.

The California remains dark until Steve Brodie comes in On the Bowery 7 for a short stay.

The week of 24 at the Tivoli opened with Traviata with a strong cast. Michelena as Alfred Germont and De Vries as his father were the stars, and Madame Natali, Tooker, Napoleoni, Karl and Arthur Boyce were all acceptable in their parts. The balcony and marriage scenes of Romeo and Juliet, followed by Cavalliera Rusticana, was the bill Tuesday, Thursday, and Saturday evenings.

At Morosco's Grand Opera House is A Nutmeg Match, handled by a strong co., including Lottie Williams and Edgar J. Strong.

L. R. Stockwell takes a testimonial Sunday, August 30. In the bill is a one-act comedy entitled A Picture, with T. D. Frawley, Maclyn Arbuckle, and Blanche Bates in the cast. Wilton Lackaye, Harry Corson Clarke, Mme. Natali, Ferris Hartman, Levina Ray, Tilley Morrissey, Rita De Angelis and others appear.

James M. Ward, the well-known Irish comedian, has a benefit at the Auditorium, Tuesday evening.

JAMES F. J. ARCHIBALD.

ITEMS FROM RINGLING BROS.' SHOWS.

BLOOMINGTON, Ill., Aug. 23.

Last Sunday, 16, was spent in Galesburg by the World's Greatest Show. Galesburg is a fine city of 20,000. It has some fine business blocks, hotels, parks, streets and private residences. All in all it is a very clean and pretty town. Our people enjoyed themselves—some went out to Highland Park, a Summer resort, others to George Lake, boating, and a few went bicycling, the weather being lovely, and the evening quite cool. It was a pleasure after the heat we have passed through. Thousands of Galesburg citizens visited the grounds during the day, taking in the sights of a circus company at rest, for the Ringlings only allow work to be done on that day that is necessary. The Monday papers had columns about the World's Greatest, and the orderly manner in which everything is conducted on the grounds. In the evening the Ancient Order of Botherers held a meeting and put three new members through the first three degrees of that order. Willie De Mott, Art Da Coma, and Mike Rooney were the candidates. I heard that they had rather a hard time with Da Coma, making him take the full degree; it was a big one. As for Willie, he took everything in sight, and wanted "more light" on the subject, but he was a pretty well scared candidate and had warned the Chief of Police, the Chief of the Fire Department, also the head clerk of the Union Hotel, beforehand if they heard any cries for help to come to his assistance at once, yet he got through all right without any help, and took the full degrees. Mike was the dandy candidate. He went straight through like an old war-horse. He cared for nothing and saw nothing. Some do say he was hypnotized, but I don't believe it. I forgot there was a fourth candidate by the name of Frankie Jones, and I am sorry to say he disgraced our clowns by showing the white feather at the first degree. He told me on the "Q. T." that his body was willing to remain, but his legs had a strong desire to leave the room, and they did so in very quick order, not only the room but the hotel hiding all night beneath a bale of hay on the lot, so that the members of the A. O. B. could not find him. They all agreed it was a very pleasant evening. They are to hold their next meeting in Indianapolis Sept. 6. All regular members now wear blue ribbons. Monday was a lovely day, and everybody was in tip-top shape for business and the parade went out on time. The streets and stores were filled with people, the parade making a great impression with the crowds here. The Ringling Brothers received another shipment of animals from their agents; among them were several camels, including a baby camel, a riding bear, fifty monkeys, and two Rocky Mountain goats; their horns are something remarkable; they also got eight new cages, one 55-foot stock car, a 60-foot elephant car, and a 50-foot flat car; we also received a big shipment of horses and ponies. Galesburg turned out two fine houses; everyone was well satisfied. Guy Hackney joined here, replacing Charles Welch, who left for Chicago. Mr. Hackney works with Sim Williams in the concert, doing some very clever dancing, and making quite a hit on his first appearance Monday. Tuesday we showed at Canton, Ill., the town being full of country people when our parade got down town. Our parade, by the way, is one of the longest parades I have ever seen in this country since all the new stuff has been put into line, and it is a grand sight. I understand the Ringling Brothers are figuring on adding another 50-foot middle piece to our large menagerie. Superintendent Rafferty tells me he has more baby lions, tigers, kangaroos, prairie hogs, camels, elephants, and monkeys than he has ever known of being in one menagerie; and I must say they are all in perfect condition, which is a great credit to him, as he is very careful of his pets. They get the very best of care, and are a great attraction with the children who daily visit the show as well as the grown folks. Walter, the chimpanzee, is learning new tricks daily and now sits in his chair to take his meals. He is very fond of his keeper, Billie Worthington. The other day I saw him hugging and kissing him. Billie is surely fond of his charge. If I read the signs right'y there will be several brides this Fall and perhaps at least one before it, so I trust they won't forget yours truly, as he is very fond of good cake. My permanent address is care NEW YORK DRAMATIC MIRROR. We played to a well-filled tent in the afternoon and a fine night house, the whole performance giving great satisfaction. Wednesday morning found us in Kewanee, where we played to remarkable business, both the sideshow and concert coming in for a big share. We played Princeton Thursday, it was a big day for the town and the World's Greatest, for people came in from all the country around. The boys had a great joke on Albert Howe, the leaper in the giraffe act. After the afternoon performance he was walking down town to the diner "Olympus" when one of the Finest, with a tin star on his coat, walked up to Howe and said: "You are the man I want," and, without any more ado, marched him off to the county jail, nearby, Howe protesting his innocence. It seems, during our parade, some light-fingered gent had robbed a house and poor Howe answered the description of the thief, at least so thought this noble Hawkshaw. While Howe was gazing out of the jail window, he saw Zemmett and Jones coming along, and his heart leaped for joy. He told the jailer that there were two of his friends coming up the street who knew him, so the jailer called them in and, after an explanation, Howe was set free, and you never saw a man get out quicker in your life. All the boys have got to say now to make Howe jump is "Here comes the cop." Of course it was a case of mistaken identity. We played to two corking houses, and I never saw more delighted audiences. Ottawa was our Friday town. There were lots of people in town, the sideshow doing a big mouning business. We are in the midst of the political excitement now, and we have plenty of free silver and gold bugs among us. Lew Sunleir is a great advocate for solid money, and he never lets an opportunity pass to explain what free silver is to the working people, and Lew has it down fine. He studies the papers daily and is all right. The boys say "no free silver for us." We played to an immense afternoon and night house; the concert also catching a big crowd. Ottawa was our opening (road) stand last season, and the people did not forget the World's Greatest and the satisfaction they gave. The Loudeners Troupe met with a big reception upon their appearance at both performances. In fact, this act is one of the strong features of the show and always pleases. The weather here was very unpleasant as it was so terribly sultry all day. Saturday found us in Kankakee. The day opened up bright and clear though extremely hot. Louis C. Cooke, general agent of the Barnum Bailey Show, was a visitor here. We did a good business here in spite of a great wind and rain storm, which arose about 5 o'clock in the afternoon. Four hundred patients of the Insane Hospital attended the show and enjoyed it. Thus ends another week's business to the credit of the World's Greatest.

BOB.

ARENA.

FREEPORT, ILL.—Buffalo Bill's Wild West Show and Congress of Rough Riders of the World was presented to 30,000 people afternoon and evening of Aug. 22; satisfactory performance.

HUNTINGTON, IND.—Wallace's Circus played here Aug. 22 to fair business afternoon. A tremendous wind storm ruined their tents, preventing the evening performance and doing damage to the extent of $4000.

OTTAWA, ILL.—Ringling Brothers' Circus Aug. 21 gave two performances to medium business. Show first-class in every respect.

RACINE, WIS.—Buffalo Bill's Wild West Show Aug. 29.

GALLIPOLIS, O.—Robinson and Franklin Brothers' Circus Aug. 27. McCormick Brothers' Silver Plated Tent Show disbanded here 22 on account of poor business.

BLOOMINGTON, ILL.—Ringling Brothers' Show made their first visit to this city 24, giving splendid satisfaction to two large crowds. The circus performance is excellent throughout and the menagerie large and complete. A general tone of morality and courtesy prevails in this organization, which was a topic of much favorable comment.

DAYTON, O.—The John Robinson and Franklin Brothers' Combined Shows Aug. 24. The tent was only half filled at both performances; well-pleased audiences.

PRINCETON, ILL.—Ringling Brothers' Circus Aug. 20 gave two first-class performances. The work of the Nelson Family was the best ever seen here.

AURORA, ILL.—Buffalo Bill and his co. presented scenes of the early days on the plains to large audiences Aug. 19; afternoon and evening.

GLOVERSVILLE, N. Y.—Barnum and Bailey's appeared here 25. Attendance not large, and show did not give the satisfaction it has in former years.

ANDERSON, IND.—John Robinson and Franklin Brothers' shows Aug. 21 to fair business, owing to heavy rain.

TACOMA, WASH.—Forepaugh and Sells Brothers' Circus 18 to fair attendance.

EAU CLAIRE, WIS.—Buffalo Bill's Wild West 9.

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THE FOREIGN STAGE

GAWAIN'S GOSSIP.

The Death of Crozier—Murray's London Hit—Little Scandals and Other News.

(*Special Correspondence of The Mirror.*)

LONDON, Aug. 21, 1896.

The most exciting affair which has happened in theatrical circles, since I last had the honor of mailing you, has been the inquest, and the subsequent police examination, concerning the poor

HENRIETTA WATSON.

young actor, Temple Crozier, who, as I briefly hinted, was stabbed to the heart on the stage of the Novelty Theatre last week during a struggle at the end of Frank Harvey's play, Sins of the Night. We all felt anxious as well as grieved for the poor young actor, Mr. Franks, who had thus accidentally slain his brother actor, with whom it was shown he had ever been on the best of terms. Everybody was, therefore, much relieved when both the Coroner's Jury and the Magistrate returned a verdict of "death by misadventure." Poor Frank was thus set at liberty, but the thought of the terrible affair will, of course, abide with him his life through. He had, you see, rejected the "property" dagger which was given him for the purpose—(for it was, indeed, a dreadfully clumsy thing and was greeted with a roar of laughter even at the inquest) and had brought to the theatre a more presentable dagger, also a stage prop. which had been given him by the late Ada Cavendish, who was a relation of his. The Jury, very properly, added a rider condemning the use of dangerous weapons on the stage and, indeed, it is about time that more care was exercised in this regard.

The poor stabbed player's plucky last words as his horrified and agonized friend bent over him: "Don't worry, old man! It's all right?" have inspired Wilson Barrett to write to the papers (with a view to raising by shilling subscriptions a memorial to the young player) a well meaning but characteristically emotional letter. It runs thus:

"'Don't worry, old man; I'm all right!' The last words of Temple Crozier, a fine young fellow, as he passed from the bright threshold of manhood through the dark portals of eternity. No thought of himself, his danger, or his pain; only his duty to his friends and his public; an actor only, but dying at his post, unflinching and without fear. No need for the kindly whispered warning: 'Be brave!' There was not a drop of craven blood in his poor stain body. Comrades of this true player, comrades of mine, shall we not raise some little monument to this lost friend? A stone to mark his last earthly resting place, and record as noble and brave a speech as ever dying hero spoke: 'Don't worry, old man; I'm all right!' A speech that was surely prophetic. Nothing can harm him now. He is all right; we will not worry, but we will love and remember."

The said Barrett—elated at a grand epistolary puff which Grand Old Gladstone (aged eighty-seven) sent him regarding The Sign of the Cross, which he (G.) went to see at Chester the other day, is hard at work on his newest "religious" drama, which, as I notified you long ago, is to be called The Daughters of Babylon. From Wilson Barrett's "asides" to me, I gather that this play will be a real "scorcher," and will doubtless arouse considerable correspondence as to its "ethics." All of which shows, of course, that W. B. knows his business.

It was intended that Louis Napoleon Parker, the poetical playwright, part author of Rosemary, should collaborate with Barrett in the aforesaid Babylonian play. But as B. had already done so much to the piece, it has just been decided that B. shall again work alone as he did in The Sign of the Cross, and that Parker shall join Barrett in the next piece, which, as I have reason to surmise, is also in the theological vein. All the same, I could well wish that our Wilson had arranged for some such poetical collaborator for The Daughters of Babylon. For, powerful and thrilling as The Sign of the Cross is, it would undoubtedly have been all the better had the dialogue been in a more "literary" strain.

As I write, considerable curiosity of a more or less prominent kind is being manifested in the higher theatrical circles concerning the (as yet) unpublished details of a divorce suit which has just been secretly and mysteriously heard to some extent this week in our so-called Courts of Justice. In this unhappy case, Mr. and Mrs. Kendal's young daughter, born a Grimston like her father, petitioned for a divorce from her one year bridegroom, Mr. and Mrs. Bancroft's son, George, born Squire like his father. The case was heard in camera, and, therefore, the natural anxiety of those concerned — especially the parents of the parties—to keep all secret, has only resulted, as I stated above, in everybody being in a state of volcanic desire to know all about the matter. If you ask me, I do not think they are likely to be satisfied very soon. Of course, I could and I would vouchsafe unto you sundry reliable details concerning this unfortunate *cause célèbre*, but, although the late Mr. Shakespeare has advised you, O Editor! to ever hold THE MIRROR up to nature, yet the said MIRROR (thus honored by the Grand Old Dramatist) being a family journal, and revered as such, your Gawain will refrain.

A few evenings ago the Prince of Wales, familiarly known as His Nibs, went to the theatre (which, after being called the Prince's, was soon called the Prince of Wales's) in order to see Thomas E. Murray (late of A Murray-ca) in On the March, which has been concocted by three authors, B. C. Stephenson, William Yardley, and Cecil Clay, and by three composers, John Crook, Frederick Clay, and Edward Solomon. The last named two are dead, as you know, and the first was killed sometime ago, but came to life again—but that's another story.

This syndicate of authors and composers, as I told you, in the production of On the March, concocted the piece from the Vokes's older and shorter musical mixture, In Camp. Like many another compound of the kind, it has been much worked up since the first night, and is now really a vastly diverting piece. Although he has by no means the best part, your Mr. Murray's easy drollery, quaint sayings, humor and judicious blending of anecdotes new, old and middle-aged, have already made him chief of the several mirth-provokers in the show. He has, indeed, become an established London favorite, but after careful scrutiny of methods—a scrutiny often disturbed, I will confess, by the fits of uncontrollable laughter I suffered—I have come to the conclusion that Murray has a lot more up his sleeve than he has yet made known, and that one of these days he will (not as song and dance artist with a siphon) sweep the board as a real comedian of rich humor and with quite a Robsonian touch of pathos. Clement Scott recently devoted nearly a column in his *Daily Telegraph* "Drama of the Day" gossip to praising Murray, comparing him to several English and American leading comedians of the past and present. Our Heir Apparent certainly laughed at Murray so much the other evening that the management thought it would have to break into the Royal Box and pat H. R. H. on the back.

I think, however, that Murray has made one great mistake. He is booked to appear in the Islington Grand pantomime. Now, this, although usually one of our best pantos, requires a far more extravagant or knockabout touch than Murray appears to possess. He is, of course, too good a mummer not to give a good account of himself. But I should not be surprised to find such broadly funny variety comics as our Harry Randall, who again goes to the Grand, walk over him, so to speak. However, Time (who was manufactured expressly for slaves) will show.

I have said above that John Crook, composer, was killed some time ago, but subsequently recovered. Lest any misapprehension should arise, it were, perhaps, well that I explained. It fell out in this wise: When John was musical conductor at the chief theatre in Manchester, his name got mixed up with someone else's, and he was reported dead. A certain leading London theatrical organ published the report, plus certain appropriate biographical details. John, after reading these, and after seeing his people receive many letters and wires of condolence, wrote to that paper, assuring it that he really did not feel dead, and would it kindly say so. The paper took no notice, whereupon in due course—and a railway carriage—John journeyed to London and made a personal call at the newspaper office in proof of his previous assertion. All was in vain, however, for not only did that theatrical organ refuse to recognize John's existence on this sublunary sphere, but when that office issued its usual annual digest of things theatrical, there, plain for all men to see, in the special obituary was the name and description of the said John Crook. On the proprietors of the paper and annual refusing to resuscitate him, John was fain to invoke the law, when a tardy apology was made. But for some years after that the intrepid John *was* dead—as far as that paper's notices went! However—as the aforesaid Murray sings in the hereinbefore mentioned On the March—"It's All Right Now."

Last Saturday night D'Oyley Carte put on at the Savoy, in front of the good old Mikado, a new musical duologue written by Adrian Ross and W. Beach and set to music by Luard Selby, entitled Weather or No! The scene is laid in an old toy weather box and the two characters are the male and female always associated therewith since weather was invented. Owing to this thusness certain leading journals have this week pointed out that the weather box idea, with the self-same couple as unselfish lovers, was used three years ago at the Lyric in a little musical comedy by Ernest Ford, the libretto by H. Chance Newton. As a matter of fact, some time after Ross and Beach had been working at Weather or No! D'Oyley Carte pointed out its strong resemblance to Weatherwise, whereupon all concerned, asked F. and N. (the Weatherwise acres) if they had any objection to Weather or No! going on? They replied that they had not, and there you are, don't you know. At the same time it would have saved these newspaper remarks if the Savoyards—after having acted thus courteously—had hinted on their playbill at the friendly arrangement. Instead of which there was merely a note to say that Weather or No! was in no way indebted to any previous play. That, of course, was quite enough to stir up any play-noticer whose memory still holds a seat in his, alas, often distracted globe.

A Blind Marriage, written by Francis Francis, a London journalist, now in Mexico, has just been produced at the Criterion by Herbert Standing, who, as I told you some time ago, has taken that house during Charles Wyndham's holiday. It proved a prettily written play, if a conventional, and contained a capital American character, played by the said Standing. We know that American "god out of the machine." Next week I will tell you more about it. In the present I will only add that it was, in spite of obvious crudities, well received. And now we are looking out for Willie Edouin's production of Newmarket at the Opera Comique to-morrow night, and for Boys Together at the Adelphi next Wednesday.

They recently played a new little comedietta before For the Crown at the Lyceum. It was called The Shades of Night, and shows chiefly how a pair of lovers were reconciled by a group of family apparitions who watched over the destinies of the house. The chief male part was cleverly sustained by Frank Gilmore (son of Emily Thorne and nephew of Sarah, Thomas, George, and Fred.(players), and of Henry, the Exeter Hall evangelist. The heroine was charmingly impersonated by Henrietta Watson, whose picture goes herewith, and who on returning from Australia about a year ago made such a hit in Thoroughbred with J. L. Toole.

Some critics, in speaking of The Shades of Night, have remarked how useful the idea of the revisiting ghosts would be to W. S. Gilbert. They evidently are ignorant of the fact that W. S. G. has used the notion more than once, the last time being in Ruddygore.

I began with a sad affair. I regret to have to finish with another. It is rumored around town at the moment of mailing that a certain English actor whom you know a little has just eloped with the wife of another English actor whom you know perhaps better than we do, for until lately he spent a long while on your side.

GAWAIN.

A THEATRICAL EXHIBITION IN PARIS.

[*Special Correspondence of The Mirror.*]

PARIS, Aug. 21, 1896.

At the Palais de l'Industrie there is now open an exhibition that can hardly fail to be of more than passing interest to any and every lover of the stage and its craft. The show is denominated "The Exposition du Theatre et de la Musique," and, while it might more nearly fulfil the promise of the title, it is all very well calculated to entertain. As in every other class exhibition undertaken at the Palais de l'Industrie, no end of extraneous nonsense has been introduced in order to fill up the booths and the coffers, such as bicycle attachments, fly-traps, billiard tables, and statuary, but much more uplifting than these also appears.

The main floor of the building, usually given over to the regulation flimsy little booths, has been happily transformed to represent a street in the Paris of the middle ages, each space being occupied by a perfect house of the good old style that went when wolves patroled the streets o' nights, and one was none too certain of the safety of one's person or purse even in the light of day. The painting of the imitation buildings is a most artistic work, having been accomplished with most consummate skill, in varied shades of gray, under the supervision of that masterly decorator, Chaperon.

Among the motley gathering of quaint and priceless curiosities is a section of a clumsy iron gate once the property of Molière, who, the card explains, "offered" it to Lulli. Whether or not the gift was accepted is not told, and the chances are it was not, unless Lulli's admiration for the gifted Molière was strong enough to overcome the distaste that must have been born of a sight of the gate. A show of theatre curtains, the production of Henri Levot, the Russian decorator, is very interesting, and attracts much attention from admirers of beautiful work. The Société L'Affiche et L'Estampe contributes an attractive display of ancient and modern theatrical posters, in itself a splendid tribute to the progress of art and enterprise. A collection of curious marionnettes, and an array of odd musical instruments of ancient days, including the tuneful cithara and the dulcet-toned lyre, are equally diverting. The Minister of the Colonies has arisen to the occasion and sent along a miscellaneous aggregation of alleged musical contrivances captured from the well-meaning natives of Annam, Borneo, the Celebes, and goodness knows where else in the cannibal regions.

Autographs of an army of prominent players, authors, and composers are exhibited, the collection, including the writings of Bach, Haydn, Mendelssohn, Chopin, Beethoven, Mozart, Auber, Rossini, and others, being especially fine. Then there is shown a mighty gold watch which belonged to Molière, and is nearly as unwieldy as his gate aforementioned. No evidence is advanced to prove that Molière ever carried about this ponderous chronometer, but, if he did, there can be no two ways of thinking concerning admiration for the old dramatist's muscular ability. As was remarked by a wicked boulevardier, who viewed the enormous affair while I stood near: "If Molière actually carried this tremendous watch, he must have had plenty of time!"

Resuscitation at the theatres is now a matter of a few weeks, and every playhouse has its season's plans well under way. Additional zest to the early openings is expected to accrue from the promised visit of their Imperial Majesties, the Czar and Czarina of Russia, for whose edification the Opéra authorities are even now quibbling and arguing over a suitable programme. Faust will probably be the bill, but Salammbo is also suggested as of a nature to reach the Russian heart. Of course, a ballet goes in anyway, and the Young Czar, who, it is asserted, was much impressed by certain pretty Parisian players that journeyed to Moscow to disport at his coronation, will therefore have opportunity to observe the lithesome Cléo de Mérodé, while the Czarina may study the way to plaster one's hair down over one's ears from the real originator of the prevailing fashion. It is to be regretted that their Highnesses may not be persuaded to postpone their visitation until the season is at its height.

A. M. M.

THE SEASON OPENS IN HAWAII.

[*Special Correspondence of The Mirror.*]

HONOLULU, Aug. 15, 1896.

Company B of the local militia opened the season Saturday night with a performance of Under Two Flags, which was a grand success.

Essie Adair and her company of players arrived on Friday en route to China, and gave their first performance Monday to a crowded house. To say that they have made a hit here does not express it. The company remain another week and then continue on their way around the world.

Work on the new house is now going ahead rapidly, and the building will be ready in time for all of the attractions now playing in the Colonies.

Robert Scott has decided to stay in Honolulu for a while, and is now making arrangements to open a dramatic school, and he will surely do well.

Annis Montague Turner's mother, Mrs. Cooke, died here Thursday at the age of eight-four. She will be greatly missed by a host of friends, who deeply sympathize with Mrs. Turner in her loss.

CHARLES DILLARD WILSON.

NOTES FROM ABROAD.

At the recent Wagnerian Festival at Beyreuth, the audience was called together for the opera of Siegfried, by the "Siegfried motive" played by four trumpeters, and so on, every day, a motive from the opera in progress. Among the pilgrims were Herr Doeme and wife (Lillian Nordica), Plunkett Greene, Madame Bremer, George Devolle, Bernard Starenhagen, Eugen d'Albert, and Ed. Colonne. A correspondent writes: "We were impressed by the entire absence of state indulged by the many royalties present, quartered in private houses or in the unpretentious hotels. Walking about freely, and even taking supper in the restaurant next to us, were Princess Louise of Prussia, the Hereditary Prince and Princess of Saxe-Meiningen, the Duchess Vera of Wurttemberg with her twin daughters, Prince Ferdinand of Bulgaria, the Landgraf of Hesse, the Duchess of Coburg (said to be the haughtiest royal lady in Europe) and her daughter and son-in-law, the Hereditary Prince of Hohenlohe-Langenburg—the three latter we saw one morning driving in a hackney carriage without even a footman in attendance—and the young people, still very devoted to each other as they are still bride and bridegroom, occupied seats in the auditorium for the first cycle, not in the princes' gallery."

Lassalle, who had announced his retirement from the stage, has reconsidered, and will sing in Le Vaisseau-fantôme at the Paris Opéra Comique in January.

A French actress, stammering in Luchon, has created a sensation by cycling in a different bloomer suit every day.

Saint-Germaine has appeared in L'Age Officile for the amusement of the Summer folk at Biarritz.

The Elizabethan Stage Society of London will soon present Twelfth Night in the Middle Temple, Old Hall, wherein it is believed to have been first produced.

Herbert Standing's new London production, A Blind Marriage, has proven successful.

Weedon Grossmith has secured Joseph Hatton's play, The Idle Apprentice.

Ada Rehan is rusticating in the north of England.

Marie Corelli, whose novels have inspired more than a few playwrights, is entertaining a party of women grouse hunters at Killiecrankie, Perthshire.

London has been greatly excited of late because of an announcement that the Bancrofts had gone to Maloja, of which no one had ever heard. Maloja turns out to be at Saint Moritz-Bad, a continental resort.

G. M. Poloni is to present A Dark Secret at Antwerp, and follow it with The Sign of the Cross. These and The Silver King, No Man's Land and the Span of Life he will also give at Brussells in association with Henri Verstraete.

William Haviland's new South African company includes Amy Coleridge, John Nesbitt, Frank Lacy, Gerald Lawrence, George C. Bellamy, Cecil Elgar, A. Walcott, E. Garrett-Todd, G. Nix Webber, Blanche Ripley, and Katherine Copeland.

Alice Barnett has resigned from the cast of The Telephone Girl, and has sailed to fulfil an American engagement.

Katie Leechman, a new soprano who has captivated South Africa, is to be heard in London.

The Berlin theatres are reopening with prospects of a prosperous season.

Le Négrillone, lately booked for the Paris Menus-Plaisirs, has been transferred to the Bouffes Parisiens.

Agostino Gatti, of the London firm, the Gatti Brothers, is convalescent after an illness in Switzerland.

The English Actors' Association has issued a pamphlet setting forth the objects and advantages of the society.

Beerbohm Tree disclaims any intention to produce a dramatization of Marie Corelli's story, "The Sorrows of Satan."

Sibyl Sanderson has signed for a season at the Imperial Opera Vienna.

Alfred de Musset's Lorenzaccio, and Emile Bergerat's Plus que Reine, are the latest futures at the Paris Renaissance.

Eight Parisian music halls celebrated the Fête of the Assumption with special matinees.

Beyle, the tenor, winner of the Conservatoire prize this year, is engaged for the Paris Opéra.

Leonard Gautier and Oliver Brand have written a new comic opera, Toledo, to be produced in England by Austin Fryers who has obtained the rights from Madame Katti Lanner.

Jeanne Harding, now sensationally successful in Saint-Saen's opera, Parysne, is considering an offer from Colonel Mapleson to appear in New York and in London.

F. T. Davies, a Transvaal newspaper man, and Annie Mayor, of the Holloway company, were married last month at Johannesburg.

Ben Greet read the second lesson at a recent church service at Folkestone, on the occasion of a "cyclists' church parade."

Violet Lloyd has successfully taken the part of Letty Lind in The Geisha.

Emily Eldred is the latest victim of the carriage accident craze in England.

Arthur Shirley has secured the right to adapt the French play, Le Tour du Monde d'un Enfant de Paris, which he intends producing in America.

She never saw the streets of FARGO,
For BUTTE CITY she had often prayed;
She never saw the WALLA WALLA;
Poor Little Broadway Maid.

SEASON 1896-97.

A NEW THEATRICAL GUIDE & DATE BOOK
OF THE
NORTHERN PACIFIC RAILWAY

has just been compiled and issued by the undersigned. It contains a list of towns, population name of Opera House and Manager, seating capacity, size of stage, paper required, press, bill posters, hotels and rates, transfer company, prices of admission, and other valuable information of vital interest to Advance Agents and Managers contemplating a trip to the

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TELEGRAPHIC NEWS

CHICAGO.

Punch Wheeler's New Romantic Opera—Gossip of the Town.

(Special to The Mirror.)

CHICAGO, Aug. 31.

The regular season is now on; all the houses have a splendid line of attractions to offer their patrons.

The Grand Opera House opened with Digby Bell in Hoyt's A Midnight Bell, and from appearances the two weeks' engagement will be a profitable one. In Missouri opened at McVicker's. The Hamilton company, which presented the play, is a good one, and in... Lipman and many other capable players.

...supported by the best company ... some time opened at the Lincoln in ... week will without doubt be a big ...

At the Trocadero the excellent opera company presented King of the Gauls. At the Alhambra, Darkest Russia attracted a good crowd. The Green Goods Man made his appearance at the Academy of Music, and from all appearances will win out as usual.

Our friend Punch Wheeler has again materialized. He has not been seen about town of late and this has led to considerable discussion; but I discovered the true state of affairs, and for the benefit of the "Rubbers," will say that he has been writing or rather printing (he can't write) an opera. The piece will be given its premiere as soon as he can find Billy Van to write the music in the new Robey Street tunnel, as it requires many dark changes. The tenor leaves his flat on account of home cooking, and goes to the Kellar House to reside. A piano-tuner then comes out of the tree and explains to the audience that as his business is so dull, he is now making money tightening up barb-wire fences for farmers. The eighty verses for this song are now being hatched out by John D. Gilbert, who is an adept in words that match at the end of each line. Gilbert gained his reputation by once making tobasco sauce rhyme with Oskaloosa. The comedian is next discovered tapping a keg of pig's feet for a banquet to be given the Queen in honor of her keeping sober three weeks. The soubrette goes to Mount Clemens to gargle her feet in the waters of any old bath-house that will pay for an "ad" on the house programme. Here is introduced a chorus of lady barbers, who will shave the audience after the show. The lather costs extra. Next the villain of the opera hires the lake front to open a crap-game, as it is salary day with the show. This scene introduces the new style hoodlum wagon with reclining chairs. The comedian then invites everybody to the banquet at 36,902 Besley Blv'd; on arriving they discover it is a vacant lot, which idea enables the composer to introduce a grand laughing chorus, as it is so funny.

The prima donna then whips her husband because she needs exercise, and is trying to reduce herself. In the last act, just as tamales are coming in season, there is a grand march of a thousand cafetiere girls to the pawn-brokers, to soak some cornbeef, as the local manager at Evanston is raising cabbage on his roof-garden that will be ripe by the time the chorus learns the music. The baritone tells of a dream; he has fallen heir to nine dollars, and takes out a minstrel party. Just as they are playing to a seven thousand dollar house at Evansville, he wakes up broke. Here the contralto, as she doesn't know the words or music, guys the leader, and then she jumps out of a ten foot light-house, swings ashore, and sings, "I am so shy." The backer of this opera who is now short of money goes over to a printing shop, and has a million dollars run off. He uses part of this money to get shaved and then blows the rest with friends who tell him he has a great piece of operatic property. The prima donna then wins sixty thousand dollars playing golf and buys herself part of her wardrobe, getting the balance on time. The last act takes place in a matrimonial agency. Three advance agents, who can't get work go over to get married and they kidnap three samples and take them to "Biff" Hall's office, where they are married while they wait. All ends happily. There are no words to this opera, all the artists have to do is to follow the music and rest during laughs.

Hennessy Leroyle has caught political fever, and until election is over will precede his comedy, Other People's Money, with a curtain-raiser on the money question, played by two characters—one a silver mine owner in the West, the other a gold bug in the East. Fred. G. Conrad has signed to go in advance of Mr. Leroyle. Season opens Sept. 15.

Those jolly fellows, Ward and Vokes, are at the Haymarket. David Henderson's opera company is still drawing well at the Schiller. John Quinn, of the Grand Opera House, has written a song for Laura Joyce Bell and the Midnight Bell Quartette. It met with a very cordial reception at the Grand.

Robert Blei will have three theatres under his management the coming season—the Schiller, the Royal, and the Orpheus.

The Private Secretary is at Hopkins's West side Theatre. It is Colonel Hopkins's intention to play combinations at this pretty West-side theatre the coming season.

George S. Wood has taking to bicycling, and he cuts quite a figure when he rides up in front of Hopkins's Theatre and ties his $40 steed to the three-sheet board.

Ida and Frank Fuller left to-day for your city after a very brilliant engagement at the Masonic Temple.

The weather continues cool and show business is generally good.

HARRY EARL.

BOSTON.

Fregoli Captures the Hub—A House of Mystery Scores a Hit.

[Special to The Mirror.]

BOSTON, Aug. 31.

All theatres threw open their doors to-night with the exception of the Hollis, and that is given over to rehearsals of The Lady Slavey.

The most important event was the debut of the phenomenal Fregoli at the Park. The interest manifested by Bostonians over his appearance is best evidenced by the fact that the house had been sold out as early as last Saturday afternoon. The entertainment is similar to the one we saw during his long stay at the Olympia, with the exception that it includes his entire repertoire and several additional specialty people.

At the Tremont The Sunshine of Paradise Alley is being given with the same cast as seen last Spring at the Fourteenth Street Theatre in New York.

The Last Stroke and Roland Reed began the second and last week of their engagements.

At the Bowdoin Square A House of Mystery received its initial production on Saturday evening before an immense audience. The piece is full of sensationalism, and a very effective rainstorm causes the average auditor to look involuntarily for an umbrella. The plot reminded me of a man who goes to Oklahoma or Chicago for a divorce and returns to New York only to find the State of New Jersey a more pleasing abode. The production was under the direction of Martin J. Dixon, American representative for Frank Harvey. The cast was as follows:

Roland Carr	Nestor Lennon
Jack Desmond	Henry Brinsley
Captain Faulkner	John Sheehan
Teddy Tozer	Charles K. Croitus
Bob Trotter	Robert A. Fisk
Margaret	Hannah Ingram
Vera	Emma Curran
Mrs. Barnaby Tozer	Florence Gerald
Mingo	Rita O'Neil
Jennie Joyce	Florence Lillian Wickes
Eva	Little Hazel Oiph

At the Columbia Hal Reid's Human Hearts stirred a boy in the gallery to such a pitch of enthusiam that the villain in making his exit forgot to stop until he reached Boylston Street.

Keith's, the Grand Opera House, Old Howard, New Grand, Austin and Stone's, all offer an exceptionally strong list of specialties.

Eugene Tompkins returned from his yachting cruise, on the Gulf of St. Lawrence, in time to witness the opening of the Winter season at the Boston Theatre and the inaugural of his regime at the Park.

Adah Richmond has appealed from the decree allowing the will of John Stetson, Jr., on the ground that it could not have been legally executed and attested, as he was not of sound mind at the time that he affixed thereto his signature.

Aubrey Boucicault is doing a turn between the acts of Dion Boucicault's The Octoroon at the Grand Opera House. Singular coincidence, isn't it?

Roland Reed's new play, The Wrong Mr. Wright, made various impressions upon local critics. I met Mr. Reed the other afternoon and from the enthusiasm he evidenced over the piece came to the conclusion that he at least was satisfied.

Frank Conant, Charles Osgood, Ramsey Morris, James B. Delsher, Berry Dasent, William Hayden, and E. B. Jack are a few *avant couriers* that struck town last week. Shad flies next.

M. C. Priest, one of the Boston *Traveller's* shining lights and a valuable member of that paper's dramatic staff, has gone on a bicycle trip down East. He tells me that the principal charm of the Maine wilderness is its absence of press agents.

Down at Winthrop Beach we've got the brightest little colony imaginable. It has gotten to be an exceedingly popular resort with professionals who prefer to live out of Boston. Marie Jansen is a recent arrival.

From Milan Italy, my dear friend, Thea Dorre, writes of her success at the La Scala and incidentally sends the good news of her engagement with Maurice Grau for next season at Covent Garden. No woman is more deserving of success than this brilliant singer. Even with the small opportunities that were offered when she was starred by Charles H. Pratt (with Marie Tavary), she found herself more than equal to the most trying roles.

Your efficient Boston representative, Jay Benton, is reported to have captured a ninety-pound smelt up in one of the White Mountain brooks. Jay is more than deserving of all the good fish that can come to man.

Denman Thompson begins a seven weeks' engagement next Monday at the Boston Theatre. May Irwin is heralded for the Museum.

John J. McNally is once more at his desk in the *Herald* office. He tells me, now that he is through rehearsing Peter Dailey's new comedy, he will start to work on another piece for Rich and Harris.

E. H. Crosby, dramatic editor of the *Post*, was one of the few Boston critics seen on the Strand this Summer. He is full of good stories about English plays and players and promises not to write a book of his own impressions.

The Castle Square Theatre opens its Fall and Winter season on Labor Day. The opera to be presented on that occasion is as yet unannounced.

Here's a funny incident chronicled in one of the daily papers: "The Private Secretary, which was to have been presented next week at the Grand Opera House, has been indefinitely postponed because of an error in forwarding of the manuscript."

The best press work I've seen for some time is that done by Bury Dasent for Fregoli. The Boston Sunday papers were especially interesting.

Manager Lawrence McCarty, of the Park Theatre, is still comfortably located at Nantasket Beach. It's a delightful sail down the bay, and the change has proven most beneficial.

Since this is my first offence—at least in many years—I'm sure it ought to suffice.

JACK HIRSH.

CLEVELAND.

Si Plunkard at the Cleveland—Sam Jack Packs The Star—Benefits and Presentations.

[Special to The Mirror.]

CLEVELAND, Aug. 28.

Although the city has been crowded with visitors the past week, none of the theatres did the business they should have done. This evening William J. Bryan is a counter attraction, and of course being a star of some magnitude, he drew away from the playhouses.

The Summer opera season at Haltnorth's Garden Theatre closed last evening and most of the people have left. Miss Bertram joins her husband and daughter at their pleasant residence in Jersey. Mrs. Seabrooke leaves to-night for the Pacific Coast to fill an engagement at the Tivoli. San Francisco, and Edgar Temple and Lindsay Morrison go to the Castle Square in Boston.

The Euclid Avenue Opera House is dark this week. Maggie Cline will be seen there next week in her new play, On Broadway.

William Barry, a Cleveland favorite, opened to-night at the Lyceum to a good house, playing The Rising Generation. Mr. Barry remains all week, followed by Robert Downing.

Si Plunkard, with J. C. Lewis in the title role, and a good company, was played to a crowded house this evening at the Cleveland Theatre. They will remain for a week, and will be followed by James Thornton's Elite Vaudeville company.

This afternoon the Star Theatre was packed and to-night has a crowded house. Sam Jack's Extravaganza company, The Bull Fighters, is the attraction, and this company gives a good performance. Gay New Yorkers appears next week.

Managers La Parche and Mathews's benefit last Thursday was a grand success. Mr. La Marche was invited on the stage by Lindsay Morrison, who was acting stage-manager, and in a neat speech presented with an elegant gold watch chain and Elks' charm from the members of the Garden Theatre Opera company. Mr. La Marche was completely taken by surprise, but responded as best he could.

The newspaper men remembered Herbert Mathews Monday night, when he made his first appearance in over five years. They presented him with an elegant bouquet of flowers and a fine box of Havanas.

Musical Director Zeplin, of the Garden Theatre Opera company, and his charming wife, go to Germany to visit Mrs. Zeplin's parents. Professor Zeplin will be the director next season at Haltnorth's.

The Chicago Marine Band opened at Sangerfest Hall last evening, and will be heard all week.

Mr. La Marche gives his annual clam bake at Haltnorth's Gardens next Thursday.

WILLIAM CRESTON.

ST. LOUIS.

The Presidential Election at Havlin's—The Week's Commencements—Notes.

[Special to The Mirror.]

ST. LOUIS, Aug. 31.

Manager Hagan threw open the doors of the Hagan yesterday with A Barrel of Money as the opening attraction. The iron mills scene proved very effective. Two large audiences attended the opening performances yesterday.

Gus Heege drew two very large audiences to Havlin's Theatre yesterday, when his Swedish dialect comedy, A Yenuine Yentleman, with which he made a big success last season, was presented. It was given with a good company, and with some very sensational and thrilling scenic effects.

Hopkins's Grand Opera House had a big crowd all day yesterday. All the Comforts of Home, never before presented here at popular prices, was given by the stock company, and the vaudeville numbers included McEvoy and May; Clayton, Jenkins, and Jasper; Stanley and Scanlon; Arthur Deagon; Macart's Dog and Monkey Carnival, re-engaged from last week; and other features.

Maurice Hageman contiues to please the public with his selections of operas at Koerner's Park. Last week his Al Fresco Opera company achieved an artistic success in Girofle-Girofla. Amy Leslie made a success of her portrayal of the title role, while Helene Salinger, Nellie Plummer, and Marie Bonsall, together with Herbert Salinger, J. W. Gurville, and Harry Hanlon, made individual hits. The rest of the company aided in rounding out a most acceptable performance. The chorus was pleasing and effective. Fine audiences attended the performances each evening last week. To-night an elaborate production of The Merry War will be given.

Keene, the magician, played to good audiences at Uhrig's Cave all last week, and his feats were very interesting, especially the final cabinet act, which aroused much enthusiasm. The Cave closed with last night's performance.

A change of bill was made yesterday at the Suburban. The programme includes Willis P. Sweatnam, Billy Van, Carroll Johnson, Tom Lewis, and a number of interesting vaudeville features.

Guido Vogel, of the Olympic Theatre, is trying to organize a Missouri State Band of thirty pieces. He proposes to maintain it by a series of twenty concerts, to be given at one of the theatres during the Winter.

Manager Garew commenced a voting contest at Havlin's Theatre yesterday. Each adult patron was provided with a printed ballot and requested to designate his or her choice for president and vice-president. It will continue until the end of the week, when the final result will be made known through the press. The ballots are presented to each patron on entering the theatre, and collected before the performance is concluded.

The Hagan Opera House looked bright and attractive on its opening yesterday. New carpets have been put in, and it has a very handsome appearance generally.

George Taylor, son of the door keeper at Hagan's, has been appointed assistant treasurer.

The Fonti Boni Brothers are a special feature of the A Barrel of Money performances this week.

W. C. HOWLAND.

MR.
CLAY CLEMENT
BARON ROSENSTAUFFEN in "THE NEW DOMINION."
MATHIAS in "THE BELLS."
Management IRA J. LA MOTTE, care KLAW & ERLANGER'S EXCHANGE.

WASHINGTON.

New Managerial Regime at the Bijou—Current Bills—Gossip.

(Special to The Mirror.)

WASHINGTON, Aug. 31.

The opening of the Bijou Family Theatre under the new management of Robert M. Whitesell, Saturday night, packed that house to overflowing and turned many away. Daniel Sully in The Millionaire was the attraction, and the reception given the star and company on the opening night, coupled with the very excellent attendance to-night, speaks well for the week. This engagement marks the opening also of Mr. Sully's traveling tour. The play was cast as follows: Frank Roberts, J. Des Berger; Jason Fleece, Chrystie Miller; Lorillard Lennox, Frank M. Allen; Baron Von Steinburger, Carl Walton; Hans, Edwin Joyce; Sharp, H. P. Keen; Kerrigan, George D. Davis; Mrs. Van Buren, Helen Avery Hardy; Cicely Fleece, Leslie Lyle; Flossie, Little Dorris; and James O'Brien, Daniel Sully. The play was given a capital interpretation, resulting in individual and entire company calls. The house has undergone a complete overhauling and rejuvenation, and it is in evidence that a great deal of money has been expended in the work. Manager Whitesell's sole object is to once more restore the house to its former popularity, and he claims he will accomplish this if money and energetic action has any weight. The Stanley Opera company comes next.

Pinafore is the operatic presentation this week by the Emma R. Steiner Gaiety co. at the Grand Opera House. The performance is a spirited one, and is enjoyed by a large audience. Frank David as Sir Joseph Porter, Francis Gaillard as Capt. Corcoran, D. S. McFadden as Dick Deadeye, John C. Havens as Ralph Rackstraw, Alice Gaillard as Little Buttercup, Florence Handy as Hebe, and Clara Thropp as Josephine were thoroughly praiseworthy. Carrie Roma sings the part of Josephine the latter half of the week. The Little Hussar will be the next opera given.

The Howard Burlesque co. commenced the week at Kernan's Lyceum Theatre to excellent business, presenting two clever burlesques, The Twilbe Club, and Robin Hood, Jr. The vaudeville contingent comprises Leslie and Tenley, Flossie St. Clair, Josie Gregory, Mullaney and Lincoln, the White Sisters, and Mae Sache. John W. Isham's Octoroons follow.

One of the most difficult pieces of work connected with the building of the New Columbia Theatre was the placing into position of the big iron girder that spans the proscenium opening. The girder is forty-two feet long, and weighs six and a half tons. It is one of the largest ever made for this purpose, and is destined to carry 30 000 bricks over an opening thirty-six feet wide. The iron work throughout is fast approaching completion, and when that is in position, electric lights will be placed, and a double force of workmen put on until the house is completed.

Walton Bradford has secured the programme privilege of the Bijou Family Theatre for the season.

James Kearney and Anita Rothe are engaged for Bret Harte's play, Sue, which will be presented at the Broad Street Theatre, Philadelphia, on Sept. 14, with Joseph Haworth and Annie Russell in the leading roles.

Edythe Chapman has been spending some time, since the close of the stock season at the new National, with Mr. and Mrs. Percy Winter (Mary Sanders) at their Virginia country house.

Geoffrey Stein and Hans P. Roberts left for rehearsals Saturday, the former to take part in The Cherrypickers and the latter to rejoin Augustin Daly's company.

John N. Pistorio has been engaged as the orchestra leader at the Bijou Theatre.

Edward Fowler has been re-engaged for Hi Henry's Minstrels as advance agent.

The John Robinson and Franklin Brothers' Circus exhibit here, corner North Capitol and L Streets, on Sept. 7 and 8.

JOHN T. WARDE.

PHILADELPHIA.

The Quaker City Wide Awake Theatrically This Week—Fernberger's Budget of News.

(Special to The Mirror.)

PHILADELPHIA, Aug. 31.

Candidly speaking, our managers are not jubilant over the prospects of the Fall openings, as so many people being unemployed in the manufacturing districts, languishing business, and the coming political excitement all tend to cause light receipts; but every effort will be made to attract patronage by offering the best traveling attractions, which are always booked in the Quaker City.

The Castle Square Opera company, at the Grand Opera House, having met with good success during the Summer season, have now decided to continue for the Winter at the same popular prices that have been the rule for the past fifteen weeks. Big productions with excellent casts have made them a fixed feature, and their prospects in competition with other attractions at the down-town houses are fairly good. To-night The Queen's Lace Handkerchief is being given, with fine scenic effects and a competent cast. Louise Essing, Edith Mason, Mary Linck, Mabelle Baker, William Wolff, Thomas H. Persse, and Arthur Wooley are deserving of special mention. Next week, Fra Diavola.

The Park Theatre inaugurated the season to-night with X. La Motte Sage and Olga Helen Sage. They give a hypnotic entertainment which is both interesting and funny. The house has been handsomely redecorated and many improvements have been added. Robert Mantell for coming week. The Cotton Spinner week of Sept. 14, followed by the wonderful Fregoli 21 for two weeks.

The Walnut Street Theatre opened to-night with the Baldwins in a unique performance, combining hypnotism, spiritualism, and clairvoyancy. Al Hayman and company are named on the programme as directors, with Frank Howe, Jr., as manager. Adam Jakob has been retained as musical director.

Girard Avenue Theatre, under the new management of Davenport and Tourney, will open on Sept 7 with the New South, presented by an excellent stock company. In addition to those already announced, Basil West, George W. Barber, Helen Ford, and L. E. Fridenberg, have been engaged for the stock company. For the following week the management announces a three-act comedy adapted from the German by F. S. Phillips and Charles Dickson, entitled Knight and Day. Professor J. F. Zimmerman continues as leader of the orchestra.

Smyth and Rice's Comedy company inaugurates the season at the Chestnut Street Theatre Sept. 5, presenting for the first time on any stage a farcical comedy by H. A. Du Souchet entitled My Friend from India. The plot is based on Theosophy, which furnishes the humor, and will be rendered by a good cast. Hoyt's Black Sheep follows Sept. 14 for two weeks.

Bret Harte's new American comedy-drama, Sue, will receive its first presentation at the opening of the season of the Broad Street Theatre Sept. 14, remaining two weeks, followed by Keiler Sept. 28.

Chestnut Street Opera House will open on Sept. 21 with Proctor's Pleasure Palace company 9. Chevalier is booked for the week following.

Fields and Hanson's Drawing Cards hold the week at the Auditorium with a superb list of attractions headed by Bessie Bonehill, Joe Flynn, Annie Hart, Frank Bell, Dryden and Mitchell, Stinson and Merton, Blockson and Page, Fred Valmore, Genaro and Bailey, and the stars, Fields and Hanson, in Slattery's Mishaps. For week of 7, Flynn and Sheridan's Sensation.

At the National Theatre they are having a monster minstrel show, being a combination of W. S. Cleveland's Minstrels with J. H. Haverly's Mastodon Minstrels. They had a big street parade to-day. The Mikado Troupe of ten Japanese, Pinta's trained baby elephant, Harry Howard's ponies, Belgium Ladies' Military Band, Kelly, Ashley and Kirby, J. H. Burton's Dog Circus, Charles M. Ernest, mimic; Lincoln Elwood, Fulton Brothers, Higgins and Leslie, and Hi Tom Ward are the principal features. For coming week, Humanity; Sept. 14, Siberia.

The Standard Theatre opened on Saturday evening with The New County Fair. The house is bright with many improvements, and everybody was pleased. James B. Mackie in Grimes's Cellar Door follows Sept. 7 for week.

At Forepaugh's Theatre, La Belle Russe, with the full strength of the stock company, is the attraction for week. Monte Cristo is in rehearsal for coming week.

The People's Theatre is now in the hands of upholsterers, etc., and will be entirely transformed in time for the opening on Sept. 7, when Gus Williams in his new version of One of the Finest will inaugurate the season. The house is under the new management of F. G. Nixon-Nordlinger. South Before the War follows week of Sept. 14.

The Bijou Theatre, with a weekly change of bill, continues to be rewarded with large business in spite of opposition. Detroit Brothers, English acrobats; Joe Cawthorn, the Lucifers, Walter Leon, Fenz Brothers, Alice Gilmore, Crane Brothers, Krause and Amman, in descriptive duets; McCale and Daniels, Dare Brothers, J. W. Harrington, Hadley and Hart, the Fremonts, and the Lumiere's Cinematographe make up the programme for week.

The Lyceum Theatre presents the Black Crook, with new costumes, scenery and effects. The company include Emerson and Omega, Belle Black, Monte Elms, Mitchell and Love, Charlotte Ray, Eulalie, the dancing Fay; Harris and Kitty Gilmond, and a troupe of pantomimists. For week of Sept. 7 Rice and Barton's Rose Hill Folly company.

At the Kensington Theatre, Professor Leeds, hypnotist, remains for second week, aided this week by the Fauvette Vaudeville company. For week of Sept. 7, May Howard Burlesque company.

The Trocadero (late Arch Street Opera House) under the new régime of Miaco, Morris and Woodhull, inaugurates the season Sept. 7 with Miaco's City Club. This house has been brightened with new carpets, scenery, and an electric light plant.

Minstrelsy at the Eleventh Street Opera House, with Murphy and Turner, Hughey Dougherty, Dave Foy, Harry C. Shunk, and Frank Dumont will inaugurate the season Sept. 7.

The Dime Museum opens Sept. 5 with Charles A. Bradenburgh at the helm. There will be a star vaudeville company in the theatre for the continuous performance.

The New York Opera company, playing on the Pier at Cape May, closed their season Aug. 29.

S. FERNBERGER.

CINCINNATI.

Water Carnival at the Ludlow Lagoon—Four Theatres Open Next Week—Notes.

(Special to The Mirror.)

CINCINNATI, Aug. 31.

The weather last week was favorable to the theatres, and Cyrene at the People's and Uncle Tom's Cabin at Robinson's drew good audiences.

The Pulse of New York opened at Robinson's yesterday afternoon to a well-filled house. Carrie Lamont and Chris. Bruno took the leading roles, and a great many specialties were introduced during the performance by the members of the company.

The Sie Hassen Ben Ali Arabs have concluded their engagement at the Zoo, and the Sioux Indians leave for their reservation at the Rosebud Agency on Sept. 7. The Indians have proved great drawing cards. The reproduction of old Fort Washington and the semi-weekly promenade concerts will be continued this week.

Cincinnati One Hundred Years Ago, with new dances, marches, etc., is again the bill at Chester Park. Wednesday several bicycle races will be contested by local crack riders.

A water carnival is holding the floats at the Ludlow Lagoon. A ballet of little children, pantomime, etc., staged on a beautiful barge, anchored a short way off from the shore, and assisted by fireworks and the art of the electrician, combine to make up a unique entertainment.

Morris Schlessinger, who has officiated in the box-office of the Fountain Square for several seasons, has been put in charge of the programmes and advertising of the Grand and Walnut by Rainforth and Havlin. Mr. Schlessinger will be assisted by his brother, Richard, in his new position.

Heuck's opens on Sunday, Sept. 6, with Si Plunkard, and the Fountain opens the same day with Gotthold's Celebrities.

The Star, under its new management, also opens next Sunday, the attraction offered being A Romance of Coon Hollow.

The Walnut initiates its season next week with Thomas Jefferson Ready, the mind reader.

WILLIAM SIMPSON.

PITTSBURG.

The Season Opened—Notes of Coming Attractions—A Romantic Marriage.

(Special to The Mirror.)

PITTSBURG, Aug 31.

The attraction for this week is Gotthold's Gigantic Gathering of Carefully Chosen Celebrities, who opened at the Bijou to-night to a crowded house and pleased the audience. The entertainment was a novelty. Next week, The Sidewalks of New York.

Ed F. Rush's New White Crook was greeted to-night at the Academy of Music by a packed house. The company gave an excellent performance and pleased. Sam T. Jack's Extravaganza will follow.

In Gay New York will be the opening attraction at the Alvin on Sept. 7.

The Duquesne Theatre will open on Sept. 7 as a continuous performance theatre. Papinta, Valkosky, Au-Boucicault, Tim Murphy, and others will be in the first bill.

The Avenue Theatre will open its doors for the season on Sept. 7 with Lumiere's Cinematographe and a strong vaudeville company.

The East End Theatre will open the season on Sept. 7 under the management of E. D. Wift, with Professor Marvel P. Leeds, the hypnotist, as the attraction.

The Last Days of Pompeii attracted a crowd to-night at Scheuley Park.

Manager R. McGulick, of the Bijou, returned this

morning from New York to attend the opening of the Star Theatre, the new house in the Bijou circuit.

Percy Cooke, of this city, will leave this week for New York to join James O'Neil's company in rehearsals.

The daily matinees at the Academy of Music are a success.

The marriage of H. G. Long, ticket agent of Pittsburg and Western Road, at Shaftsburg, and Gertrude S. Allyn, of Los Angeles, Cal., Aug. 3, has been made public. Mr. Long first met Miss Allyn in California about four years ago, and heard no more of her until the Casino opera season opened here, when he found her singing in the company. JOSEPH CROWN.

OUT-OF-TOWN OPENINGS.

ST. PAUL, Minn., Aug. 30.—The Woman in Black, a new melodrama by H. Grattan Donnelly, was given its first production at the Grand Opera House to-night by Manager Jacob Litt, and scored a pronounced hit. The Woman in Black is a decided novelty. Its chief interest is due to the faithful portrayal of the political methods of New York bosses. The drama is also provided with a well told love story. The most realistic scene is that representing Madison Square on election night, which was greeted with enthusiastic applause. In the unique role of Krantzer, the political boss, Sam Edwards made a big hit. Agnes Herndon and Lena Merville also scored heavily. FRED G. HURST.

CHICAGO, Ill., Aug. 30.—The fortieth season at McVicker's Theatre was opened to-night by Hamilton's Players in In Missouri. The large audience was delighted with the excellent performance given.
L. L. SHARP, Manager McVicker's.

ST. LOUIS, Mo., Aug. 30.—Gus Heege, supported by Jacob Litt's company in A Genuine Gentleman opened at Havlin's Theatre last night to an audience represented by receipts amounting to $1550. The performance was a success and the audience seemed delighted.
WILLIAM JARED, Manager.

DENVER, Col., Aug. 30.—The Young and Lindsay Columbia Comic Opera company opened the Orpheum Theatre here to-night and turned hundreds away. The audience was enthusiastic. CHARLES YOUNG.

BLANEY'S A BOY WANTED.

Charles E. Blaney's latest success, the new farcical extravaganza, A Boy Wanted, has turned out the biggest sort of a winner, and Harry Clay Blaney, as the Boy, appears to have jumped to the highest mark of his most prosperous career. In the company are twenty-five people, all principals, performing no less than fifteen strong vaudeville acts, and introducing a wealth of catchy music especially composed for the production by its musical director, Prof. Harry James. A carload of special scenery and costumes goes with the troupe. At Pittsburg last week the press unanimously declared A Boy Wanted to be an unrivaled laugh-maker, and standing room only was the order of every performance throughout the engagement.

MATTERS OF FACT.

The opening of the New Casino at Tampa, Fla., was wrongly announced for Dec. 31. The house will open Dec. 1 with a powerful attraction.

Cal Stone, passenger and ticket agent of the Northern Pacific Railway at St. Paul, Minn., has just compiled a theatrical guide and date book, which may be had by sending two two-cent stamps to Mr. Stone, to cover postage.

Rol S. Smith, musical director, seeks engagement for this season. His address is Wilkesbarre, Pa.

William J. Mills, singing comedian and lightning change artist, who makes his changes in full view of the audience, invites offers from representative attractions for this season.

Charles Throop, who has been the stage manager at Bergen Beach all Summer, is at liberty for the coming season, and will accept engagement as singing comedian.

Madame Vance has opened a dressmaking establishment at 1493 Broadway, near Forty-second Street, and has already booked some good orders from ladies prominent in the profession. She is at present engaged on dresses for Lillian Lawrence, the leading lady of the Grand Avenue Theatre, Philadelphia. Madame Vance is widely known in the profession, her husband, C. W. Vance, having been for several seasons stage manager for Thomas W. Keene.

Adelaide Randall, the clever operatic comedienne, has not yet signed, and invites propositions to play high comedy leads in opera or farce.

George M. Bowen, who has assumed the management of the Dohany Theatre, Council Bluffs, Ia., is prepared to book first-class attractions for this and next season.

Annie Dacre has not yet closed for this season. She will accept engagement with burlesque or comic opera.

Fair dates, Sept. 16 to 18, are to be had by a strong attraction only at the Grand Opera House, Albion, N. Y.

Augustin Neuville, who secured the Auditorium at Peoria, Ill., says he has been offered a big bonus for the lease, but knows a good thing when he gets hold of it. Peoria is a good stopping point for attractions playing Chicago, St. Louis, Kansas City, and Indianapolis, and in consequence he has booked a good list of attractions. The house will open Sept. 21.

J. W. Benson, whose Kelly de Barkeep in Chimmie Fadden was one of the best toughs seen on the stage, is back in town. As Mr. Benson has not signed, he invites offers for this line of characters.

I. A. Solomon, manager and agent, is disengaged. He was with the Prince Pro Tem Opera company last season, and with Hands Across the Sea company for four seasons. Mr. Solomon thoroughly understands his business, and is not afraid of work. He may be addressed care of this office.

Pence and Crawford, who assume the management of the Academy of Music, at Raleigh, N. C., Oct. 1, desire an attraction for the week of the State Fair, which is usually good for the S. R. O. sign. Mr. Pence is in New York this week booking attractions for the Academy.

Miss C. P. Hamilton, with offices in the New York Theatrical Exchange, Thirty-eighth Street and Broadway, will do all kinds of typewriting at reasonable terms.

Addison Pitt, after a successful engagement with the Summer stock co. at Binghamton, has returned to his home at Port Jarvis, N. Y. He has not yet signed for the season, but has several offers under consideration.

J. M. Colville, for eight years the leading support to Clara Morris, and who had been engaged for An Innocent Sinner company, resigned from that organization and is now at liberty for heroic leads.

Rose Beckett is arranging the dancers for Lost, Strayed or Stolen at the Fifth Avenue Theatre, and for The Caliph at the Broadway.

Henry Bagge, who was to have played Louis Percival in Jim the Penman, is at liberty, having resigned from that company.

Lottie Mortimer has scored a hit by her clever singing of up-to-date songs. She is to make a feature of "The Maiden Didn't Know a Single Thing," published by J. W. Stern and co.

Lizzie Morgan captured the California press by her excellent work as the Schoolmarm in Miss Brown, during its recent engagement on the Coast.

Frances Drake, who so successfully created the part of Grace Harding in The Great Northwest, has made a hit again in the part this season and will remain with the company during the New York run, and then goes with the big production of Augustin Daly's great success, Big Bonanza.

Orvill Lea Vell, tenor, not having closed for this season, invites offers.

A society drama, which was given a successful trial performance, is offered on royalty or on partnership by the author, whose address is P. O. Box 94, Philadelphia.

Pearle Hight, a conscientious and painstaking little soubrette, also doing a strong specialty, is open to offers from the best farce comedies only. Her address is Hotel Ontario, Buffalo, N. Y.

Proctor's Pleasure Palace company of vaudeville artists will shortly take to the road. The position of treasurer is open to an experienced man, who must also be a clever press writer. A musical director, capable of orchestrating, can also secure a good position by applying to E. D. Price at Proctor's Pleasure Palace.

Graff and Jacobs have Fair dates Sept. 14 to 16 open at the Grand Opera House, Syracuse, N. Y.

Bertha Davidson is at liberty for character and comedy business. She may be addressed at this office.

HALL SURFEITED.

After a Period of Busy Entertainment He Returns to Chicago for Repose.

ON BROADWAY, Aug. 29.—When you read this I shall be in dear old Chicago again, and, although I have had a royal time during the past two weeks—which to me have seemed two months—I shall be glad to breathe the sooty air of the Windy City once more. New York is all right for a little while, but I should not like it as a steady diet. It has some "one night stand" characteristics which surprise even a Chicagoan. Let a New York manager announce a souvenir night, and his house is sold out within twenty-four hours. The average New Yorker will cheerfully buy a $2 seat at any time if there is a prospect of securing a thirteen-cent souvenir. But what surprised me most in the great metropolis was the way in which the theatregoer stands the ticket speculators. In Chicago we would not call them speculators—just plain highway robbers. The only redeeming feature of the New York speculator is that he does not use a sandbag. I am credibly informed that the New York managers have nothing to do with these speculators, and frown upon them, no matter how near the box office they stand. (I know that there has been considerable speculation as to my age, but I think it will be generally agreed that I am more than seven.)

My itinerary for last week included Boston, Cohasset, the Polo Grounds, and the clubs. Last Saturday night we took the Sound boat for Boston, and arose at 4:30 A. M. Sunday at Fall River, chiefly because the deck hands insisted upon wheeling several tons of freight over our state-room. Arriving in Boston we took the first train for Cohasset, where we found Commodore Crane, of the Hull Yacht Club, awaiting us at the station. The commodore took us out on his fine steam yacht, *The Senator*, along with Mrs. C., and Walt Williams, of Chicago, and we took in Hull harbor, and a fine rainstorm before we returned to Crane's Krib, Kohasset, as the comedian's beautiful Summer home is called. Monday evening we drove around and saw Lawrence Barrett's old home, Comedian Robson's home, the Hanlons' nest, and Mr. Barrett's imposing tomb in the little Cohasset cemetery. Then we set sail for dear old Boston, arriving there at noon. In the harbor we passed Eugene Tompkins's big yacht.

I like Boston. Having in mind my visit there, I took the precaution, before leaving home, to place in my pocket a number of blank search warrants. Whenever I lost the hotel I filled one of these out and asked a policeman to serve it. I saw all of the sights of Boston, including Bunker Hill monument, Keith's Theatre, Roland Reed, the Public Library, Den Thompson, Howard University, and Al. Simmons. Mr. Simmons is one of the sights of Boston. He is a jolly little round man, shaped about like the O in the B. and O., which road he represents. At the hotel I ran across George Boniface, Jr., and Nat Jones, on their way to Gotham; George Ryer and Den Thompson, who are rehearsing their new play, The Sunshine of Paradise Alley; Ed Jack and Harry A. Smith, of the Reed company, and Jake Litt, Sandy Dingwall, and John Hogarty, all of The Last Stroke, which had a great opening at the Boston Theatre Monday night.

I took in Roland Reed's opening at the Museum. Mr. Reed has opened Manager Field's jack-pot for ten successive years, and I doubt if he ever made a bigger hit than he did with George Broadhurst's pretty little play, The Wrong Mr. Wright. Reed's part is just in his line and he has a fine company. Charlie Coote scored heavily in one of those idiotic English lordlings, which he only can play, and beautiful Isadore Rush has the usual assortment of stunning gowns. Mrs. Myers is very good, but, oh, dear Mrs. Myers, please shoot that awful wig before you come to Chicago. That lovely silver hair of yours should never be hidden under such a bushel. One of the hits of the piece was made by James Douglass, in a sort of a Charles the Wrestler athletic part, and Julian Reed, "the sporting duke," is as clever as usual. In his new role of treasurer of the troupe Harry Smith acquitted himself admirably. He was very easy in the part and the members of the company hope that he will be "easy" all season. On the whole, Mr. Reed has a bright outlook for the season, and no one deserves more success.

They close everything up at 11 P. M. in Boston. Curfew rings every night at that hour, and the man who wants just one more before he goes home has to get a set of burglar's tools. But they have some of the nicest bell-boys in Boston that you ever met, and they are all free silver men, so I got along all right.

Tuesday I enjoyed a thrilling session of the Boston Police Court, in which seventy-four plain drunks and two with trimmings were disposed of in thirty-six minutes. After that we went to the public library and to Cambridge, where Washington took command of the army. There is a tablet there which reads: "The American Army. Direction of G. Washington. 1774," or something like that. George was a great manager. He invented Fourth of July matinees.

Tuesday evening I saw what I had heard tell of for years—Keith's Boston Theatre. It is a beautiful place and Manager Keith gives a vaudeville show that would cost at least $4.65 at retail. Joe Cawthorne was the hit with me.

After the show we went to the sleeper, drifted into slumber and awoke in New York Wednesday morning. I was glad to get back to Broadway. It always takes me half an hour to walk two hundred feet on that thoroughfare. I meet a man I know every four feet.

Wednesday I had luncheon at the beautiful home of the Lotus Club, and I met those two baseball cranks, Hoyt and McKee, on their way to the game. In the evening I saw A Thoroughbred at the Garrick. It is very, very funny and I feel sure that it will do eight weeks of great business at Hooley's, whither it goes next month. Tom Seabrooke is very artistic, Agnes Miller is as pretty as a little red wagon, and Edgar Davenport is an American who makes one proud of the stars and stripes. My good old friend Harry Pitt is dignified as usual as the English lord, and as for Fritz Williams, he is always a wonder. I was glad I saw the play before he retired from the cast, as his withdrawl will cause a big hole. However, Mr. Frohman is an adept at filling the places of good people.

I took luncheon at the Players' Club Thursday with Charlie Abbott, after an interesting session on the bench of the Yorkville Police Court with Magistrate Kudlich, where I saw the old familiar procession of drunks and disorderlies that I go back to review to-morrow. I was greatly interested by the curios of the Players, and I met Manager Wilkinson, William Harris, Glen McDonough, Verner Clarges, and others.

I was fortunate enough to see Under the Polar Star at the Academy of Music Thursday night. It is the greatest melodrama I have ever seen, and I have seen them all for twenty years. Manager Brady is a wonder. He must have put a fortune into the production, and he is sure to get it back twice over. The scenery is marvelous, the company is a strong one, and the comedy is different from the usual comedy of melodrama.

Friday I had luncheon at "Del's"—that's what the actors call it—with Frank McKee and Alf Hayman, and there I met the "Little Napoleon," Charles Frohman, who looks as though he hadn't a care in the world. Al Hayman, Blakely Hall, Dave Gideon, Mose Gunst, who had come on from 'Frisco to see Li Hung Chang, Richard Barker, and all the "good eaters." After luncheon I went down on "de Bowery" with Alf Hayman to purchase some Chinese flags, and then I rode to the Lambs Club. The house was deserted, but out on the corner of Fifth Avenue I found the whole membership lined up to pay homage to Li Hung Chang, the laundry prince. There was Cyril Scott, Lew Baker, Martinetti, Sam Reed, and "the whole works." We watched the advance guard of Chinamen go by in carriages. They were all present except John E. Ince and John C. Leach. I strolled along to the Holland House, and there I found the Holland Brothers, Ned and Joe, for whom the great hotel was named. It is the only hostelry in the world where they charge $3.80 for a canteloupe, and give you a embroidered doyley with a stein of beer. There I met Billy Thompson. A few moments later Li Hung drove by. He looks just like Thompson's Polar Star Esquimaux, with a chin piece and glasses, and he carried a sixty-cent umbrella. I thought he bowed to me as I passed, but it was to old George Ober who stood on the curb. I met my old college chum, Ned Hoff, on Broadway. He looks like an athlete in training, and he takes charge of the operatic department of the Empire Theatre School. Both the school and Ned are to be congratulated.

In the afternoon I took in the ball game with Frank McKee, Bert Dasher, and Lute Phelps, and saw the St. Louis team slaughter the New Yorks, while Anson was killing the Bostons at the Hub. We dined at McKee's beautiful home and then all visited the Olympia roof, where I met Frank Lane, Bob Hilliard and his big son, Herrmann and his charming wife, Steve King, and half a hundred more.

To-day McKee took me to the races at Sheepshead and I came back with lucre. To-night we go to Koster and Bial's, direction of W. A. McConnell, and at 1 to-morrow we set sail for Chicago. It seems to me that I have been away a year, as I have said. But I have had a great time and have been treated like a prince. I can't thank my entertainers enough, but I will say that when they come to Chicago they can get anything they want, from a course dinner to thirty days in the workhouse, from their grateful and appreciative friend, who believes "the profesh" to be the salt of the earth.

"BIFF" HALL.

MAYO GETS PUDD'NHEAD.

Justice Prior, of the Supreme Court, yesterday afternoon rendered decision in the Pudd'nhead Wilson case. He decided that the manuscript of the play, being the work of the late Frank Mayo, reverts legally to the heirs of the Mayo estate. He ordered, however, that no settlement should be made till Wednesday, when Edwin F. Mayo must purchase from Manager Charles E. Evans the printing, scenery, costumes, and properties of the production.

This decision means that while Edwin Mayo acquires the rights to the play, he must buy Mr. Evans's share of the old partnership of Mayo and Evans.

Lawyer T. F. Atchison appeared for Mr. Mayo. Charles H. Batter represented Mr. Evans.

MISS HARNED REPLACES MISS KIMBALL.

Grace Kimball has been so ill for the past week that her physician informed Daniel Frohman that it would not be possible for her to act in the opening performance of An Enemy to the King, the new play with which E. H. Sothern will inaugurate his season at the Lyceum Theatre this (Monday) evening. Consequently Virginia Harned, by permission of her manager, A. M. Palmer, consented to assume Miss Kimball's part at short notice, and will appear at the Lyceum this evening and throughout the week. It is expected that Miss Kimball will have sufficiently recovered by next Monday to resume her place as the leading woman of Mr. Sothern's company.

THE BOSTONIANS' NEW TENOR.

During his recent sojourn in England Henry Clay Barnabee, of the Bostonians, secured as a new first tenor for that organization W. E. Philp. Mr. Barnabee heard him sing in The Geisha at Daly's Theatre and wrote home to Manager Frank L. Perley: "Philp has a sympathetic voice, uses it well and is altogether the best operatic tenor I've heard in a long while." Later Mr. Barnabee met his man in Low's Exchange, and in less than five minutes contracts had been drawn up and signed. Mr. Philp visited America last year with the company which produced His Excellency here.

ELLEN TERRY TAKES AN AMERICAN PLAY.

Ellen Terry has purchased of Mrs. Gerberding, the authoress, of San Francisco, a curtain-raiser entitled A Champagne Cork, which was submitted during her recent visit to the Coast. The play is said to be original in conception and offers excellent opportunity for the English actress, who has accepted it while awaiting another work from the pen of John Oliver Hobbes (Mrs. Craigie).

LA BELLE RUSSE IN THE WEST INDIES.

Campbell Gollan has bought the rights to David Belasco's La Belle Russe, and will send a stock company, headed by Anna Stannard, to produce the piece in the West Indies. The company, which is now rehearsing in this city, sails next week for Kingston. Mr. Gollan will not go with the company, as he has been engaged by Charles Frohman to originate an important role in William Gillette's Secret Service.

THE POLAR STAR'S SUCCESS.

The receipts of Under the Polar Star at the Academy last week reached $11,000. Everybody around the old playhouse wears a rapt smile of satisfaction, from Manager Brady and Ed Gilmore down to the "grip" who manipulates the ice floe.

FOR SECRET SERVICE.

William Gillette has returned to this city, and to-day, at the Empire Theatre, he will begin rehearsals of his new play, Secret Service. Max Figman has been engaged for the juvenile role.

ENGAGEMENTS.

William S. Corliss has been engaged for De Koven and Smith's new opera, The Mandarin. Rehearsals are now being held at the Herald Square Theatre under Signor Novelli.

Charles Clark will go with Daniel Frohman's Prisoner of Zenda company.

Adele Belgarde and Joseph Polk have been engaged for the Alcazar stock company.

Alex Kearny goes with the Whitals.

John Slavin will play Little Johnny Dugan, the opposite part to Amelia Somerville, in the new Irish opera, Brian Boru. Mr. Slavin formerly played the short [illegible]

Vera Markell has been engaged for the Hanlon's Superbas.

Mary Breyer has been engaged with Otis Skinner. The company opened [illegible] season at Minneapolis on Aug. [illegible] season will begin in Chicago three weeks later.

John E. Dvorak has signed for the support of Walker Whiteside.

Augustus Wolford goes with James A. Herne's Shore Acres company. This will be his second season with this company.

Florence Hastings and Little Mona have signed to play the soubrette and child parts in Outcasts of a Great City. They are to do their specialties.

Carrie Rudolph will play the leading role in Ed. F. Rush's Excelsior company this season.

Edward Poland has been engaged by Augustus Pitou for The Cherrypickers.

C. Reade Gilbert has been engaged for stage manager of Gustave Kahn's The Land of the Living company.

Alice Hosmer has returned to the city from Far Rockaway to commence rehearsals with the De Wolf Hopper Opera company.

C. H. Kittredge is engaged by the Lillian Lewis company for An Innocent Sinner.

Nick Glynn goes with The Kodak.

Henry Brinsley has been engaged to play Jack Desmond in The House of Mystery, opening at the Bowdoin Square Theatre, Boston, Aug. [illegible]

Fred Mower is engaged for Clement Bainbridge's Alabama company.

W. N. Wadsworth, last season with Alabama as Decatur, will play Lathrop this season, and Robert Conness is re-engaged as Armstrong.

Will H. Barry, during the past season connected with Pain's pyrotechnical spectacle, The Last Days of Pompeii, and the past four seasons H. R. Jacobs's representative at the Clark Street Theatre and Academy of Music, Chicago, has been placed by Mr. Jacobs in charge of the Alhambra Theatre, Chicago, for the coming season.

Ben Johnson has signed with Richard Mansfield. He played Richelieu in Alexander Salvini's production of The Three Guardsmen for five seasons, and last season was the Hans Otto in Friends.

Algernon Tassin goes with Robert and Julia Marlowe-Taber.

Ida Vernon has been engaged to play the part of Mrs. Penny in His Absent Boy, which will begin its season at the Park Theatre, Boston, on Sept. 14.

Among the principals engaged for The Mandarin are Henry Norman, George C. Boniface, Jr., George Honey, and Bertha Waltzinger.

Lena Merville is engaged for the part of Ruby in The Woman in Black.

W. V. Butterfield has been engaged for the E. M. and Joseph Holland company.

Thomas W. Keene and Charles B. Hanford have engaged Grace Hopkins as their leading woman. Among their other engagements are Marie Drofnah, Bertram Temple, assistant stage manager to Mr. Hanford; Lawrence F. Walker, stage carpenter. Thomas McKee will be the business manager. The company has been called to rehearsals in Washington, D. C., on Sept. 7, and the tour will open two weeks later. Mr. Keene will travel as far west as Minneapolis and will probably play a longer season than he originally intended to.

Miss G. F. Wolvin is engaged for 8 Bells.

Arthur Lewis, who has been engaged as business-manager of Georgia Cayvan's tour, is a brother of Julia Arthur, the young American actress now with Henry Irving's company in London. Mr. Lewis has only recently entered the theatrical business, but he is a young man of activity and enterprise.

Edward W. Hume has engaged with William Calder's Saved from the Sea company.

Walter Perkins has been engaged by Rice and Smythe for their production of My Friend From India.

J. C. Vernon has signed with Jim the Penman.

Jennie Lind Lewis has been engaged with A Happy Little Home.

Payton Gibbs, H. L. Keene, Joseph Slater, wife and child, and Matilda Weffyng have been engaged by Carl Haswin for a Lion's Heart.

Marie Addison goes with Corinne.

Bella Vivian has been engaged for the title part in An American Girl, and her daughter, Little Violet Moore, for the child's part.

Fanny Addison Pitt has been engaged to originate a character part in A Bachelor's Romance with Sol Smith Russell.

Thomas F. Adkin has signed a contract whereby he will manage the Lees, hypnotists, for the next three years.

W. H. Maxwell rejoins The Old Homestead company in Boston, beginning Sept. 7.

The Misses Daisy and Fannie Dudley have been engaged for the Excelsior, Jr., company.

Glorence Gerald was specially engaged to originate the light comedy part in the first production of Frank Harvey's new play, The House of Mystery, at the Bowdoin Square Theatre, Boston, Aug. 29.

Helene Lind has signed with the Lillian Kimmer company to play leads.

Charles Dalin, last season with the Hanford-Spencer and O'Brien company, has been engaged as a member of Harrison J. Wolf's supporting company for the present season.

S. I. Slade has been engaged for a basso role in Brian Boru. He is a pupil of Sbriglia.

Lottie Allen is engaged for the title part in The Sunshine of Paradise Alley, which opened in Boston, Monday.

TYPEWRITING
MISS C. P. HAMILTON
Plays and Parts.
Press Notices Duplicated
NEW YORK THEATRICAL EXCHANGE
Telephone 1708, 38th St. 1402 BROADWAY.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents per agate line. Quarter-page, $25; Half-page, $75; One page, $140.

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SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - SEPTEMBER 5, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

EMPIRE—JOHN DREW, 8:20 P. M.
GARRICK—THOROUGHBRED, 8:30 P. M.
HAMMERSTEIN'S OLYMPIA.—VAUDEVILLE.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.
TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

MONTAUK—HOYT'S A BLACK SHEEP.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

THE NEW SEASON.

THE columns of record in THE MIRROR this week—metropolitan as well as provincial—show that another season has well begun. The outcome of any theatrical season is problematical. The result of the season now under way offers greater opportunity for speculation than usual. A discouraging feature of the preliminary period has been the conservatism of several managers who in the past have been among the first in the field year after year with notable attractions. A considerable number of such managers, the prominence of whose offerings makes necessary the employment of some of the best-known actors, have either deferred their openings until after election, or have indefinitely postponed the beginning of their season after having arranged for opening at the usual time, thus embarrassing many actors who had supposed that their engagements were settled. But a glance over the record will show that a large number of companies are already playing, and even before November it is probable that almost, if not quite, the usual number of attractions will be in the field.

The measure of theatrical patronage for this season, however, is a matter that no one can tell about. It is best to look squarely in the face of an unpromising condition of affairs, yet with the hope that always inspires the people of the theatre. For two or three years the business of the stage has suffered in common with other enterprises. But a poor season for those who find a living in the theatre means more of hardship than the occasional period of enforced idleness imposes on those of other employments, because of the long interval between theatrical seasons. And when successive seasons result in poor business and broken engagements the actor is indeed unfortunate to be confronted by still another whose promise is unsubstantial and whose outlook is nebulous. It is no pessimistic spirit of discouragement that moves to the matter-of-fact statement that the season now entered upon may prove to be another trying one. The seasons that have immediately gone before have been trying ones, beyond question; and it is best for the profession to fortify themselves against new disappointment by a cultivation of that philosophy which tempers if it does not counteract ill fortune.

One thing of great credit to the theatrical profession, rank and file, is noted. While other enterprise halts from or is hindered by the timidity of promoters, the aggressive showing of stage ventures at this beginning of the season is near enough to the normal to impress the casual observer with the idea that theatrical activities never vary essentially in their season. The scores of managers already in the field and the army employed by them are as enterprising and earnest and hopeful, to all appearance, as ever. In fact, a lesson to those responsible in other branches of business is to-day furnished by the theatrical managers who have invested large sums and put their enterprises in motion. They may secretly be as apprehensive of the times as other men, but their action ought to inspire a measure of confidence in other men that would find illustration in like enterprise, and they deserve any degree of success that they may win.

A FALSE POLICY.

THE Master Poet declared that "the play's the thing" by the mouth of HAMLET, whose meaning at the moment was specific to his individual purpose. The saying has become a critical proverb of general application; yet the persons who interpret the play may make or mar it.

Wherever a manager has made his way to substantial and permanent popularity, either in this country or in other lands, it will be found that his method has been based on the excellence of play interpreters as well as upon the merit of plays. It may be said that the better a play is the greater is the demand it makes upon those who would illustrate it; while on the other hand, many a very poor play has been made pleasing by the ability of those assigned to demonstrate it.

A tendency among a certain class of managers in this country in recent seasons to fill out their companies with novices or others of little and insufficient experience has been repeatedly rebuked by the public, no matter how deserving the plays presented may have been. In fact, no inconsiderable number of the failures noted during the past two or three seasons were really due largely to the incapacity of persons engaged as actors. Yet this same class of managers now, at the opening of another and a critical season, would seem to more pronouncedly than ever pin their faith to the theory that so long as a company includes a given number of persons it does not matter whether the persons be novices or actors of experience and popularity.

Managers who venture with cheapened companies this season display poor judgment. Every actor who has toured year after year with one or another play, no matter how modest his parts may have been or how far he may have been from the top of the professional ladder, has by repeated appearances established his place in the profession and given warrant for employment. And in every town, no doubt, where he has appeared in one or various characters he has made friends among those who follow the play from the front and carefully note every return of those they have seen on the stage before. When waiting audiences see stranger after stranger in parts made familiar to them they are disappointed, and they look in every cast of a new play for the names of actors they have before seen in other plays.

There is another and a more vital argument against the cheapening of companies at this time. During a season of depression or a season of great uncertainty, the public that usually patronizes the theatre shrinks greatly. Persons who regularly go to the play during times of prosperity curtail this enjoyment during hard times. And a majority of those who visit the theatre during a season like the one now entered upon first assure themselves that they will get value for their money.

It is safe to predict that the companies against whom the word "closed" shall be early written this season will largely number those sent out under a cheapening policy. It is hoped that from their experiences their managers will learn a lesson. It is just as safe to predict that the companies that will remain out this season and prosper will be those organized on the theory that the public is willing to pay for good entertainment at all times. The managers of such companies have no lesson of public demand and appreciation to learn.

THE statement telegraphed one day last week from Chicago to the effect that Mrs. HETTY GREEN would endow a home for aged and infirm actresses in that city was followed the next day by Mrs. GREEN'S denial that she had any such intention. Mrs. GREEN is regarded as one of the richest of American women, and confesses to being one of the most eccentric. The theatre, of course, has no claim upon her and no expectation of charity at her hand. But a portion of one of her millions could be put to a less admirable use than the one suggested.

A PHILADELPHIA manager, as he did last season, checks bicycles at his theatre, and has employed a machinist to inflate tires and make necessary repairs while patrons enjoy the play. This is a long step toward winning a considerable part of the population, but it will be necessary also to furnish first-class stage entertainment.

PERSONALS.

VAN BIENE.—Auguste Van Biene, the eminent actor-musician, who comes presently to America, under direction of T. Henry French, is famous as a 'cellist. His first notable success as an actor was in the title-part of Planquette's Rip Van Winkle, and his performance in The Broken Melody, which has passed its thousandth representation, is compared to the work of Fechter.

CLARKE.—Harry Corson Clarke has scored heavily with the Frawley company in San Francisco, and has been re-engaged for the Autumn and Winter at an increased salary.

LINTHICUM.—Lotta Linthicum has made a successful debut in London as Dacia with Wilson Barrett in The Sign of the Cross. She is a daughter of Linthicum, the Fifth Avenue tailor, and has been on the stage only a short time.

JEFFERSON.—Joseph Jefferson's season will last but fourteen weeks, and it will include territory practically new to the veteran actor. Mr. Jefferson's place at Buzzard's Bay has a water front of one mile and a quarter. One can hardly imagine the length of time this great comedian has been before the public, although his admirers rejoice in the fact that wealth and all its possibilities for ease and enjoyment are his. He has also an interesting family, in which are numbered seven children, nine grandchildren, and two great-grandchildren.

CLARGES.—Verner Clarges will renew his pleasant relations with his former manager, Augustus Pitou, the coming season, having signed to go with The Cherrypickers company.

JANAUSCHEK.—Madame Janauschek is re-engaged for The Great Diamond Robbery. All reports to the contrary are untrue. The season will begin on Sept. 28 at the Fourteenth Street Theatre.

EDWARDS.—Fred Edwards, a brother of Julian Edwards, the composer, and a former stage manager of the Covent Garden Theatre, London, has been engaged by Charles Frohman as stage manager for the Chevalier company.

ESMOND.—H. V. Esmond, who has written plays which Olga Nethersole and Georgia Cayvan will produce here this season, was the original Little Billee in the London production of Trilby by Beerbohm Tree at the Haymarket Theatre.

PADDOCK.—W. H. Paddock, dramatic critic of the Albany *Evening Journal*, was in town last week attending the theatres.

BURROUGHS.—Marie Burroughs is being negotiated with to play the leading female role in Maurice Barrymore's new play, Roaring Dick and Co.

WARDE.—Frederick Warde gave a lecture recently on Shakespeare at the New Auditorium, San Francisco. He will make a special production of King Lear this season, and also has an option on a new play, The Rise of Iskander.

FROHMAN.—Charles Frohman varies the monotony of his hours spent in reading plays and rehearsing his companies by taking an exhilarating spin on the Boulevard every afternoon behind a handsome team of bays.

SALVINI.—Alexander Salvini is now at his father's villa in the hills of Fiesole, Italy, where he is fast regaining his strength. He has been under the treatment of Professor Grocco, the most eminent medical authority of Tuscany, who said that young Salvini simply needed rest and quiet.

MODJESKA.—Manager Frank L. Perley last week received a letter from Madame Modjeska, who was in San Francisco on her way to Monterey, Cal., stating that her health is greatly improved.

GREENE.—Clay M. Greene has written one of his witty "skits" for the Actors' Order of Friendship benefit next month. On this occasion Robson and Crane will probably appear together in the forum scene from Julius Cæsar.

STEVENS.—Robert E. Stevens, who has been identified with Colonel T. Allston Brown the past Summer in the conduct of his agency, has been engaged by Augustus Pitou as acting manager of The Cherrypickers. This will be Mr. Stevens's third season with Mr. Pitou.

WILSON.—George W. Wilson, for many seasons principal comedian at the Boston Museum, has been engaged by James A. Herne to play the part in Shore Acres which he originated in the Boston Museum production.

DORNEY.—Richard Dorney, business manager of Daly's Theatre, was married on Sunday to Katherine Kelly, formerly a nurse in St. Vincent's Hospital.

HOWARD.—Bronson Howard and wife sailed from Southampton for New York on the steamship *St. Paul* last Thursday.

OVIATT.—W. H. Oviatt, who has been Carl Haswin's manager for several years, is in town arranging for the opening of A Lion's Heart.

LETTERS TO THE EDITOR.

TWO POINTS OF INTEREST.

To the Editor of The Dramatic Mirror:

SIR:—Kindly allow me space in your valuable paper to express my opinion on two, to me, important subjects. The first is the naming of various new theatres. I believe that new theatres should be named after the illustrious forefathers of the theatre.

Mr. Mansfield, in christening his house the Garrick, in honor of the immortal "Davy," has, it seems to me, established a pleasing precedent in this country. Although the naming of theatres after our great men and christening them with the symbolic names of our government is meritorious, on the other hand such names as the Gaiety, Bijou, Broadway, Knickerbocker, and the names of the owners and managers, seem to express nothing and emphasizes nothing in our art. Would it not be more gracious in us to name them the Talma (as one house in Providence intends), Ristori, Siddons, Oldfield, Garrick, Kean, Kemble, Cushman, Booth, etc? Why not name one after the queen who encouraged the drama, and, as one might say, showed the world a Shakespeare and a Jonson—"good Queen Bess?"

I wish to speak of another thing. Although my admiration and love of the drama is strong and deeply imbedded, it in no way lessens my admiration for the literary world. Last Winter one of our most pleasing and talented legitimate stars toured a season with a drama called Vulon the Vagabond, a very apparent dramatization of the great Robert Louis Stevenson's "A Night's Lodging;" yet in all his billing the great novelist's name never once appeared. This is not only unjust to a great man but very misleading, as it very plainly gives some one, by the omission of Stevenson's name, the praise and claim of an original dramatist in no sense deserved.

This is only one of many, and as a member of the profession and an admirer of Stevenson and other great novelists, I protest.

Hoping, if this does not find space in your columns, it will at least be appreciated for its sincerity.

I am, sincerely, CHARLES DULIN.

DISAGREES WITH MR. AYRES.

NEW YORK, Aug. 28, 1896.

To the Editor of The Dramatic Mirror:

SIR:—I have read with some degree of interest Alfred Ayres's articles on emphasis, which have appeared in THE MIRROR for the past three or four weeks. I take it that, from his standpoint, the chief thing in acting, as he understands it, is that the important words of every speech should be weightily marked, and that without this marking an audience would not be able to understand, with any degree of clearness, what the poet means or what the actor utters. If I am right, Mr. Ayres must have a very poor opinion of the intelligence of the average theatregoer. I believe that some highly important word in a sentence should be emphasized, but to emphasize every antithetical and every word that may have a value different to some other word, would be to make speech little better than sound and fury signifying—Ayres. The trained actor has many ways of conveying the meaning of an author without having recourse to emphasis, which, if practiced according to Mr. Ayres's method, would result in the most dreadful monotone. There are such things as tone, pauses, transitions, etc., which give variety to speech, and which are the possession of all actors who understand their art, but which are a sealed book to would-be actors and mere theorists. Theory may be all very well in the closet and the newspaper, but practical experience teaches where theory simply advocates.

The following lines from Churchill will, I think, put my case more plainly before your readers than I possibly can:

> Speech! Is that all? And shall an actor found
> A universal fame on particle ground?
> Parrots themselves speak properly by rote,
> And in six months my dog shall now by note
> A laugh at those who, when the stage they tread,
> Neglect the heart to compliment the head.
> With strict propriety their cares confined
> To weigh out words while passion hails behind
> To syllable dissectors they appeal,
> Allow them accent, cadence—fools may feel.
> But, spite of all the criticising elves,
> Those who would make us feel must feel themselves.
> When reason yields to passion's wild alarms,
> And the whole state of man is up in arms,
> What but a critic could condemn the player
> For pausing here, when cool sense pauses there?
> Whilst, working from the heart, the hue I trace,
> And mark it strongly flaming to the face,
> Whilst in each sound I hear the very man,
> I can't catch words, and pity those who can.

I think, sir, those lines will give actors and actresses a better idea of what their art is than anything I can write; and as for Mr. Ayres, though I disagree with him when it comes to a question of emphasis, I respect him as a lexicographer, honor him as a compiler, and revere him as an interpreter of Richelieu and Shylock.

Yours sincerely, RICHARD POPE COOKE.

QUESTIONS ANSWERED.

HOBART KING, The Washington Capitol: 1—A Trip to Chinatown takes the lead in America, as it had nearly 700 consecutive performances in New York. Adonis had 663; Hazel Kirke, 486; Humpty Dumpty, 483; The Black Crook, 475; Erminie, 462; Esmeralda, 350; Uncle Tom's Cabin, 325; The Wife, 289; The Private Secretary, 260; Pete, 168; Squatter Sovereignty, 150; Cordelia's Aspirations, 150; Our American Cousin, 140; The Senator, 116; Shore Acres, 113. Our Boys must be credited with the longest run ever achieved by a play, as it had 1362 consecutive performances (a three years' solid run) at the Vaudeville Theatre, London. 2—Your second question is impossible. Managers are not in the habit of revealing their nightly receipts.

J. S. W.: Albert Richards, the negro comedian, died in Philadelphia, Pa., March 3, 1895. 2—Write to Harry W. Taylor, Kilroy's Stock company, en route.

RICHARD WILSON, West Philadelphia: The primary duty of a theatrical press agent is to arouse the interest of the public in the attraction he represents. Different agents accomplish this in different ways.

PLAY TITLES.

Entered at the office of the Librarian of Congress, from July 29 to Aug. 15, 1896.

THE TURNING POINT. By Edmund Day.
ELECTRO. By George W. N. Lippincott.
THE MAN IN THE IRON MASK. By Donald Robertson.
THE WHITE HOUSE. By Donald Robertson.
THE SORCERESS OF PALMISTRY. By Giles Reynolds Warren.
A DRESS REHEARSAL. By Florence M. Jones.
FRAPPE O'PEREZE. By Mark Smith and H. R. Evans.
BROADWAY BURLESQUERS. By Sam Bernard.
THE QUEEN'S PROCTOR. By Herman Merivale.
MONSIEUR LE DIRECTEUR. By Alexandre Bisson and Fabrice Carré.
THE LAST WITNESS. By Edmund Day.
THE REVOLVING WEDGE. By Thornton M. Ware and George P. Baker.
LOVE IN A LIGHTHOUSE. By Rosemary Baum.
A RIVAL BY REQUEST. By B. L. C. Griffith.
THE LIMIT OF THE LAW. By Justin Adams.
THE BOHEMIANS. By E. J. Cowley.
THE MAN IN THE CASE. By Winthrop Packard.
THE WRECKER'S DAUGHTER. By Bernard Francis Moore.
BO-PEEP. By George Bowles.
ENGLISH KNIGHT. By Count Alphonse Chrostowski.
A GENERAL'S OFF-DAY. By Aug. C. Fisher.
COLUMBIA. By Harry W. Hill.
FRA PAOLA. By Clarence Ousley and Ben C. Mason.
LUDWIG, THE EMIGRANT. By William and Louisa Schubart.

THE USHER.

The season opens with a rush this week. Thus the fate of many a new venture will be determined before the vacation period is fairly at an end, and while ye the green shades are drawn close over the windows in the residential quarters of the town

Fond are the hopes that always attend these early openings. It is not possible in all cases to pick out the ventures that are going to succeed. It is easier to forecast the failures.

The activity on all sides discloses the cheering fact that there is plenty of courage left among managers in spite of the heart-plucking experiences of last season. May good luck follow all of them that deserve to succeed in the new campaign!

✣

Our distinguished Chinese visitor would have made a capital comedian had not circumstances made him a statesmen.

Nothing funnier than Li's artistic assumption of ingenuousness toward his American entertainers, particularly as revealed by his colossal inquisitiveness, has cropped out in a long time.

Perhaps when the yellow jacket has disappeared in the direction of the setting sun it will dawn upon New Yorkers that Li regards Yankee ceremonials and social conventions in a light distinctly jocular.

One thing, at least, is certain: the celestial envoy is a past-master of facetious dissimulation—a guyer from Guyersville.

✣

The pastime of "dog eat dog" has been more or less prevalent among managers ever since the combination system came in, but there is reason to believe that during the season just beginning it will be more prevalent than ever.

The actors have got together at last, and their new and rapidly growing Association is destined, I believe confidently, to improve both the commercial and the artistic status of the American profession. But the managers are still as hopelessly far apart as ever.

The failure of the attempt of Mr. Brady and others a few weeks ago to effect a permanent organization of theatre and traveling managers, shows what difficulties exist in this direction. And yet there is no class connected with the stage that stands more in need of a protective alliance than managers.

I do not think this state of affairs is the result so much of a preference for individualism as it is to the prevalence of mutual distrust.

Actors have put aside personal animosities and have organized; one or two groups of theatrical speculators have found it possible to hang together in promoting various more or less profitable enterprises. Why, then, should not our managers bury their little hatchets out of sight and meet on an equal ground to combat the ills from which their business suffers?

✣

Mr. Hammerstein's interest in new inventions is well known. The other day a long-haired, hollow-eyed person called at his office.

"I am an inventor," said the visitor. "I have solved the problem of aerial navigation. I can fly from Long Acre Square right in through your window."

"Well, go down and fly up," suggested Mr. Hammerstein sweetly.

"Oh, my machine is not constructed yet, but I have the specifications here on paper. There's no doubt about it whatever. All I need is $3000 to build one machine. For a loan of that small sum I am willing to give you an interest in my invention."

"Umph! You need $9000," murmured Mr. Hammerstein.

"Three thousand will be enough."

"No, six thousand. That will pay for two."

"If you insist, of course," said the delighted caller; "but why two?"

"Oh," answered Mr. Hammerstein as he opened the door, "you will want one to fly up with and I shall want another to fly after my money."

✣

Speaking of Hammerstein calls to mind his new opera, Santa Maria, and the opera suggests the man who is staging it, Max Freeman.

Personally, as his friends know, Freeman is the kindliest of men, but like all good stage directors he is a stern disciplinarian in the theatre. Gall and wormwood are sweet compared with the bitterness sometimes in the hearts of those under him.

Freeman does not believe in wasting breath on frisky chorus "ladies" or in temporizing with fractious principals. Reared in a strict dramatic school, he is naturally impatient of the selfish tricks of certain comic opera buffoons and the assertive ignorance of putty faced prima donnas.

"Penalties are useless in such cases," says he. "What does a two hundred-and-fifty a week comedian or a pampered woman care for the loss of a few dollars? Dismissal is the only thing. Fine is all very well, but fire is better."

✣

Real stage directors are scarce in this country. While in New York Réjane's husband, Porel—perhaps the foremost of French stage managers—found much to praise in the fine settings and excellent equipment of our theatres; but he noted a lamentable lack of unity of purpose in the performances he saw—a defect clearly attributable to poor stage direction.

The comic opera field is not so badly off in this respect, however. Messrs. Freeman and Richard Barker are both adepts at putting on pieces of this order, and practically they monopolize the best part of that business.

✣

The actor who throws up a remunerative engagement on the eve of this season might be looked upon quite naturally as something of a curiosity. Such an actor, however, I met yesterday.

"I had an excellent contract with Richard Mansfield," said he, "which was signed last Spring. Some time ago the company was called for rehearsals. I reported, and to my astonishment I was told that we were to rehearse twice a day for twelve consecutive weeks without extra compensation.

"I have been accustomed sometimes to give four and even five weeks to rehearsals, but three months was altogether too much of a good thing, and I handed in my resignation."

✣

Another case—and one that reveals the dark side of certain phases of theatrical life—came under my observation recently.

A reputable and industrious young actress was engaged to play a prominent part in a new melodrama soon to go on the road. She was told to call at the manager's office on a certain day to sign the contract.

The actress kept the appointment. She was informed by the manager—a very young man—that the arrangement would go through only on the condition of her consenting to enter into relations of intimacy with him

This infamous proposal was made in a perfectly businesslike tone. The actress had lost the greater part of last season through illness, and she needed employment; but she left the office without a word. She has not succeeded yet in finding another engagement.

✣

The editorial protest of this journal against the misuse of the word "actress" in newspaper reports of police court cases is echoed abroad by the London *World*.

"It is too bad," says that journal, "to read under some such sensational heading as 'Assault by an Actress,' of a street row between two abandoned drabs, one of whom tells a credulous magistrate that she once upon a time jigged or screeched for hire at 'friendly leads, or of this or the other blatant impropriety by 'an actress' who has no more right to the title than to that of vestal. Sir Henry Irving is to shortly unveil a public memorial to Mrs. Siddons, and he would serve the profession of which he is the acknowledged head if, while paying his eloquent tribute to that great artist, he were to lift his voice against the indiscriminate and discreditable use of a word which rightly describes those who are following Mrs. Siddons' art faithfully, no matter at what distance, but which is being too often degraded by improper and untruthful application to the most objectionable of their sex."

It is the sensational dailies, of course, that err most flagrantly in this respect, and as they consider it their business to pander to the gross appetites of the mob, it is scarcely to be expected that they will regard protests.

✣

The old, original Usher is again back at his post, after a three months' absence.

A nine weeks' struggle in the toils of typhoid gives a man food for reflection during the subsequent prolonged period of convalescence.

Especially pleasant has it been in this case to reflect on the kindly and solicitous interest that was expressed by many friends and acquaintances during the dark hours of danger and crisis. I do not think I shall ever forget that.

A dull-witted liar seized the opportunity afforded by my illness to consign me to Bloomingdale in a mysteriously worded paragraph. Here the wish was father to the thought, beyond a doubt; but the liar got no nearer to the truth than is his wont. H. G. F.

AUGUSTIN DALY'S PLANS.

Augustin Daly was a passenger on the *St. Louis*, which touched port last Friday. He outlined his plans for the coming season as follows: Daly's Theatre will open on Sept. 9 with The Geisha, which is expected to run two months. On Nov. 9 the regular stock company will begin their season in a revival of several Shakespearean comedies. A dramatization of Robert Chambers's novel, A King and a Few Dukes, and a musical farce-comedy by Sydney Rosenfeld are promised. During the season Much Ado About Nothing will be presented, with Miss Rehan as Beatrice, and Henry IV. also will be given, with Charles Richman as Prince Hal and James Lewis as Falstaff. Maud Hoffman, a Boston girl, who has been successful in London, will play second parts to Miss Rehan in the stock company this season.

Miss Rehan is now at her Bungalow in Cumberland, England, and will not return to this country until October.

A DEATH ON THE FLOATING THEATRE.

John Morton, an actor in the company playing on Captain French's steamer *Sensation*, which, as a floating theatre, is familiar all along the Mississippi River, died of typhoid fever just before the boat landed at St. Louis, Aug. 26. Morton's home was in Philadelphia, where his mother resides, and his remains were forwarded to that city. The arrival of the *Sensation* in every city is the signal for a joyous public demonstration, but when the vessel steamed to her mooring place at St. Louis, with flags drooping at half-mast, the crowds on the levee joined the company in mourning. The performance advertised for St. Louis was abandoned.

A NEW FARCE-COMEDY.

Mathews and Bulger produced their new play and made their stellar debut at the Lyric Theatre, Hoboken, on Saturday night. The play is in three acts, was written by Levin C. Tees, and deals with the fortunes of a young woman who marries a supposedly far-gone invalid, in order that she may soon become a widow and fulfil a provision of her father's will. It was 11:30 when the final curtain fell, and a great deal of dialogue will have to be cut. One scene suggests A Milk White Flag. The stars are very clever. The company is excellent, and worked hard to make the initial performance a success. The specialties introduced are of a high order. Montague and West do a musical act that is a marvel of neatness; Jennie Whitbeck is a lively soubrette; Josie Dewitt is the leading lady, a fine soprano singer, and a violin soloist of finish. Mathews and Bulger performed their same old specialty and received many curtain calls. The finale of the second act caught on at once, and had to be repeated four times. It consists of a medley by the company, with a quintette of brass instruments. Others in the cast are M. L. Heckett, William Gray, Tony Hart, Jr., Ray Sinclair, Jimmie Devlin, Bertie Conway, Minnie Packard, Flo Alva, and Bessie Brainerd. Three handsome sets of scenery are used, and a scene at Coney Island is realistic. A number of professionals were in the audience and brought the stars out at the conclusion of the performance. Harry Bulger, after thanking the audience for their encouragement and appreciation, wound up by saying: "If we meet with the same good luck throughout the country this season as we have had in Hoboken, we will have a few dollars to spend on the Rialto next Summer."

WILLARD LEE.

Willard Lee, whose portrait occupies the front page of this issue, is one of the prominent actors of to-day. His romantic play, In the Heart of the Storm, is the result of more than two years of hard mental and physical labor, and is promised as one of the greatest productions of the season.

Mr. Lee superintendends every detail of the construction of scenery, electrical apparatus, properties, etc., even to retouching here and there of a shadow or a light on this drop or that. The company is rehearsed under his personal direction, and without the aid of a manuscript he corrects any mistakes made in one, two or three of the nineteen parts of the play. In presenting In the Heart of the Storm, Mr. Lee gives to the public an attraction which has a strong plot that may be easily followed from the rise of the curtain until it descends upon an impressive finale in the last act. The dramatic situations are intensified by mechanical and electrical effects. There is comedy well grooved with the rest of the plot, and in direct contrast to the serious parts, the comic climaxes are, as they should be, extremely funny.

Mr. Lee assumes the role of the hero—Captain Paul Hudson of the U. S. Revenue Cutter Service. This part calls for versatility and executive ability. The picture presented shows him in the uniform of the revenue cutter. With a strong play, an admirable cast, magnificent scenery and competent management, Willard Lee should succeed in this new venture.

DANIEL FROHMAN HOME AGAIN.

Manager Daniel Frohman returned last week from his European pilgrimage and re-opened his office at the Lyceum Theatre. Concerning his plans for the season, he said: "I have arranged for new plays by Jerome K. Jerome, Edward Rose, and Louis N. Parker for the Lyceum stock company, and have on hand, also, a number of pieces by American authors, yet to receive final consideration.

"The selections for production during the season will favor, of course, the best among them. For the Lyceum company, I have engaged the following new members: Felix Morris, Ernest Hastings, Joseph Wheelock, Jr., Frank R. Mills, Marie D. Shotwell, and Jessie Mackaye. The company, led by James K. Hackett and Isabelle Irving, open in The Prisoner of Zenda this week at Milwaukee, whither I shall go to join them after the initial performance of E. H. Sothern's new play, An Enemy to the King, at the Lyceum.

"The regular season of the Lyceum opens in November, during which month Olga Nethersole begins another American tour, under my management. Her company will include American as well as English actors, and the repertoire is to contain several new works, one by an Italian playwright and another by H. V. Esmond. I shall be interested as well in the production of Mrs. Frances Hodgson Burnett's new play, A Lady of Quality, at the Knickerbocker Theatre."

THE BOSTONIANS IN RIP VAN WINKLE.

The Bostonians are negotiating for a production next season of Planquette's romantic opera, Rip Van Winkle.

The title role will, of course, fall to the lot of Henry Clay Barnabee, who is said to be very desirous of appearing as the vagabond of the Catskills. The late Fred Leslie was highly successful in the part when the opera was originally produced in England, and Fred Story, the pantomimist and dancer, has set all London talking about his performance of Rip in the ballet version now being presented at the Alhambra Music Hall.

"I don't imagine Mr. Jefferson will tremble in his boots when he hears I'm going to play Rip," said Mr. Barnabee last week. "Perhaps my ambition may result in a real case of R—I—P, which being interpreted, means 'Rest In Peace.'"

MINNIE MADDERN FISKE SECURES "TESS."

Minnie Maddern Fiske has secured from Thomas Hardy and Harper Brothers the American rights to Hardy's dramatization of his famous novel, "Tess of the d'Urbevilles."

For several months rumors have floated about in the American and English press associating the names of other prominent actresses and of several well-known managers with this play. Mrs. Fiske's many admirers will be pleased to learn that she has carried of this dramatic prize.

Tess of the d'Urbevilles will be elaborately produced by Mrs. Fiske the coming season. Mrs. Fiske's first new production, however, will be of The Right to Happiness, a strong and novel play adapted from the German by Marguerite Merington.

A PRODUCTION POSTPONED.

The company engaged by Miner and Brooks to present Flower Moyne, the new play by Franklyn Fyles and Eugene Presbrey, have been notified that their services would not be required. The production of the play has been postponed until late in the season. J. H. Gilmore and Effie Shannon were to have played the principal parts.

GOSSIP OF THE TOWN.

Robert Downing and Eugenie Blair will be seen this season in Mr Downing's new play, In Search of Happiness, which is first to be seen at Washington on Sept. 14. The play was written for the late John McCullough, and was highly praised by the poet Longfellow when read to him by McCullough. The piece will be handsomely mounted, no expense having been spared for scenery and costumes.

A full-dress rehearsal of Northern Lights was given at the Star Theatre on Friday night. Since the new management, R. M. Gulick and company, assumed control, several thousands of dollars have been expended in beautifying the house in front of the curtain and in making alterations behind it.

Albert G. Eaves, the well-known costumer, has been ill and confined to his house for three weeks. He is now convalescing and partially able to attend to business.

John J. Holland, late general agent for Lemen Brothers' Circus, will fill the same position with the Georgia Minstrels.

Mrs. Fanny Denham Rouse has returned from the country to commence, this week, rehearsals for Chimmie Fadden.

Lillian Stillman has been obliged to cancel her contract with Manager J. J. Collins to attend her mother, who is ill at Galesburg, Ill.

The stock company at Phœnix, Arizona, reports a bright, prosperous summer season. The company, which is backed by the Phœnix City Street Car line, will in all probability remain there all winter, changing their bill weekly. The company includes: Gustave Nearville, Fred B. Mussey, Lincoln Plummer, John Burns, Fred Wilson, Max Radcliffe, Ralph Radcliffe, Rich Castilla, stage manager; Frances Nearville, Mabel Janver, and Frances Fields.

The Robert B. Day Entertainment company opens early in October to tour Iowa, Illinois, Minnesota, and Missouri. In the company are David Day, impersonator and reader; Francis Day, pianist; "Bruce," vocalist; Robert B. Day, manager.

Mina Gennell, principal soubrette with McSorley's Twins, is scoring a hit singing in The Twentieth Century Girl.

The old Stark's Theatre, at San Jose, Cal., has been condemned, and is to be torn down.

A tiger's cage was blown from the Ringling Brothers' circus train near Streator, Ill., Aug. 22, and the beast was liberated. But he quietly waited not far from his den until the keepers recaptured him.

Fanny Rice will soon begin rehearsals of her new play, At the French Ball.

A private view of the costumes to be worn this season by Mr. and Mrs Grandin was recently given at the Sturtevant House.

Lillian Kennedy was at Proctor's Leland Opera House, Albany, last week and this week. She is in Boston next week. She will begin to devote herself to rehearsals of The Deacon's Daughter, in which she will star this season.

Attilie Claire (Mrs. Alfred Kayne) is rumored to be a future star in a new operatic organization now being formed by J. T. Cowdery.

The season of the New Grand Opera House, Pittsburg, will commence Sept. 21. The offerings include the leading attractions.

Charles E. Blaney's A Boy Wanted opened successfully at Lockport, N. Y., Aug. 17. The company includes Harry Clay Blaney, Raymond Finlay, Knox G. Wilson, Thomas Peasley, Frank Young, C. H. Vandyke, Bryant, Seville and Louie, Nellie O'Neil, Laura Bennett, Flo Neilson, Agnes Palmer, Lillie Sutherland, Kittie Allen, Georgie Lingard, Flora Evans and Belle Tufts.

Ella Wilson is reported to have made a great hit as Paquita in Giroflé Girofla at the Tivoli, Chicago.

Side-Tracked, under business management of E. J. Walters, opens Aug. 30. Stereopticon songs will be featured, with other specialties.

Francis Wilson's company will include Lulu Glaser, Christie MacDonald, Agnes Paul, Joseph Miron, John Brand, Clinton Elder, Peter Lang, Edward Temple, H. J. West, William Laverty, Samuel Chadwick, W. H. Batchelor, musical director.

Manager Fred Berger has completed all arrangements for the production of Sol Smith Russell's new play at Milwaukee on Sept. 21. The play is from the pen of Martha Morton, and has been christened A Bachelor's Romance. The company engaged to support Mr. Russell this season is as follows: Arthur Forrest, Charles Mackay, Alfred Hudson, George W. Denham, E. D. Tyler, Stewart Allen, James Burns, George Cook, Charles Lenman, Bertha Creighton, Beatrice Moreland, Nita Allen, and Fanny Addison. The play will be seen in New York late in the season, when it will be put on for a run.

A handsome invitation is issued for the Feast of Olympia and coronation of "Ak Sar-Ben II., King of Quivera, Duke of the Seven Cities of Cibola," and the mystic revelries and state ball of the Knights of Ak-Sar-Ben at their Den, in Omaha, Sept. 4.

Manager J. R. Sterling, of the Star Theatre, Buffalo, has issued an elegant pamphlet outlining the attractions booked for the coming season, and telling all about the house, and the policy that has made it popular.

Della Fox will open her third starring season on Sept. 14 at the Amphion Theatre, Brooklyn. During the engagement she will present The Little Trooper and Fleur-de-Lis. Her manager, S. T. King, has engaged Harry McDonough, Frank Blair, Hugh Chilvers, Charles Dungan, Charles Campbell, John Dudley, Ella Aubrey, Trixie Friganza, Florine Murray, Nathalie Allien, and Helen York as members of the company that is to support Miss Fox this season. The tour will extend to San Francisco.

AT THE THEATRES.

Empire—Rosemary.

Romantic comedy in four acts by Louis N. Parker and Murray Carson. Produced Aug. 31.

Sir Jasper Thorndyke	John Drew
Frederick Ingram	Daniel Harkins
Captain Cruickshank, R. N.	Harry Harwood
William Westwood	Arthur Byron
George Minifie	Joseph Humphreys
Abraham	Frank Lamb
Sim Walker	Charles Gibson
Mrs. Cruickshank	Mrs. Annie Adams
Mrs. Minifie	Mrs. King
Priscilla	Ethel Barrymore
Dorothy Cruickshank	Maude Adams

Rosemary, the new play by Louis N. Parker and Murray Carson with which John Drew opened his season at the Empire last night, is a dramatic work worthy of the most serious consideration. Such consideration cannot be given in this issue, and the mere story of the play must now suffice.

Two youthful lovers, twenty-two and eighteen, elope, and their chaise breaks down at the gate of Sir Jasper Thorndyke. This takes place just before Queen Victoria's coronation. Sir Jasper, a bachelor aged forty, befriends the young people and gives them shelter for the night. He follows this up by tendering the same hospitality to another couple who are likewise stranded at his door. It is only next morning that he finds out the latter to be the parents of the young lady, in pursuit of her.

In the first impulse of his kindly old heart, Sir Jasper improves the occasion by bringing about a reconciliation, and forcing the irascibly old father, a retired navy officer, to give his consent to the marriage. He offers to drive them in his coach to London to see the coronation, and all goes well till he perversely falls in love with the young lady himself, a born coquette, who likes his attentions, and revels in making her *fiancé* jealous. Sir Jasper's affections become inflamed, and the reading of a page from her diary, showing that she has a liking for him, kindles his passion into unreasoning madness. For one brief moment, blind to all sense of honor, his thought is to disunite the lovers and to take her for himself. An old and trusty friend appeals in time to his better self, and the older lover retires in favor of the younger one. The girl gives him a sprig of rosemary "for remembrance."

The last act is in the nature of an epilogue. Sir Jasper, now ninety years of age, the only one of the characters who has survived, has come up to town for the Queen's Jubilee. He is sitting in the old room thinking of friends and faces of the past. But strangely enough the episode of his love for that young girl is almost obliterated from his memory. Ringing for his servant brings down part of the wainscoting and with it the page of the diary which brings back the memory of the old love affair.

Last night's performance was received with great favor. Of Mr. Drew's acting as Sir Jasper, Mr. Harkins's old pedant, Mr. Humphey's postboy, and Miss Adams's coquette, note will be made later.

Bijou.—Marty Malone.

Local play in three acts by Edward Harrigan. Produced Aug. 31.

Marty Malone	Edward Harrigan
Hippolite Ducrow	Dan Collyer
Moses Guggenheimer	Harry Rogers
Heinrich Vanderdam	Harry A. Fisher
Bernard Reily	Thomas Le Mack
Bobbitt Babbitt	Charles Sturges
Captain Ernest Duncan	Maurice Drew
Asa Munday	William West
Lord John Foxwood	John Hollis
Easter Munday	Dave Braham, Jr.
Antonio Pinto	Edward Mack
Sally Jordan	Catherine Lewis
Marie Pinto	Maggie Fielding
Henrietta Van Snyder	Jane Burby
Pauline Jordan	Pauline Train
Mandy Lacus	Gussie Hart
Ballad Monger	Kittie Rampone

Since Edward Harrigan surrendered his Thirty fifth Street Theatre to Richard Mansfield and took himself off to waste the sweetness of his genius on the desert air of the provinces he has been sorely missed.

Numerous willing candidates have presented themselves to satisfy the demand for local drama. There have been countless nondescript Bowery Boys and Bowery Girls and other unreclaimed barbarians, and they have filled the air with their jargons and dialects. But high above this crowd of hybrids arose the memory of the man who for twenty years has continually and copiously supplied the New York stage with representative pictures of local life—pictures that fascinated Matthew Arnold and Frederic Wedmore because of their uniqueness, pictures that have aroused the enthusiasm of Mr. Howells and other realists because of their literalness and truth.

And now by a kindly turn of fortune's wheel Edward Harrigan is back again.

His new play, Marty Malone, produced at the Bijou last night scored a triumph. It has all the hilarious vivacity, all the buoyancy, all the life and wit and humor of The Leather Patch and Cordelia's Aspirations. It has, too, the photographic realism, the prosaic honesty, the literalness and exactitude of those comic masterpieces. Best of all, it has that intangible quality, hard to seize, impossible—the very breath and spirit of the phases of New York life with which every expression of Harrigan's genius is impregnated.

The substance is, of course, slight. Marty Malone, an honest and hearty sailor, befriends a street waif, a young girl who makes a hit as a music hall singer, turns out to be an heiress and marries a lord. Marty himself, while straightening out his protegé's affairs, improves his leisure moments in paying court to the female leader of the Cuban cause in New York, and eventually wins her hand.

Animation is always the salient trait of Harrigan's plays—animation of story, characters, and speech. This is achieved by the dexterous use of a great many persons, some of whom are important and emphatic, others humble and inconsequential, but all of them of aid in giving an impression of largeness and life.

The dialogue is in the old characteristic Harrigan vein—sententious slang seasoned with Irish wit. There are almost as many quotable bits in Marty Malone as in The Woolen Stocking—that masterpiece of epigrammatic slang.

Mr. Harrigan's plays are always perfectly acted for the reason that he fits his people to a nicety. He has surrounded himself with an almost new company, but he seems to have gauged their respective talents with his customary tact.

The title part of the Irish sailor falls inevitably to the author. Hearty, humorous, dashed with the true Irish pathos, Mr. Harrigan's acting of Marty Malone is every bit as good as his Dan Mulligan, and that, as New Yorkers know, is a perfect piece of character portraiture.

In excellent contrast to Mr. Harrigan's quiet style is the broad, emphatic acting of Harry Rogers in the role of a comic Hebrew. No one has played this kind of part less offensively and with greater humor than Mr. Rogers. His hit was unquestionable.

The Hippolite Ducrow of Dan Collyer was like the afterglow of "Johnny" Wild's Simpson Primrose, and Maggie Fielding seemed a very dim reflection of the one, the only Mrs. Yeamans.

George Merritt, who has played 'bits' with Harrigan since he first began to write plays, was excellent in an eccentric little character, and Harry Fisher, another old-timer, had his familiar part of the crafty Dutchman.

Catherine Lewis lent vivacity and life to the stage picture as a flighty boardinghouse-keeper, and Pauline Train made a very pretty heroine.

The songs in the piece are of the usual rollicking, inspiring kind. The music of "Savannah Sue," by Dave Braham, has something of the same crude vigor as "The Ancient Order of Full Moons" and "Paddy Duffy's Cart." Like those two memorable melodies, it will probably pass into the repertoire of every brass band, street organ and college glee club.

American.—The Great Northwest.

American melodrama in five acts by Herbert Hall Winslow and W. R. Wilson. Produced Aug. 31.

Robert Sheaf	W. S. Hart
Bart Foxwell	John E. Kellerd
Gopher Bunch	Joseph Conyers
Ginger Crackett	Albert Maher
Jack Andrews	John H. Browne
Ben Daggs	Percy Plunkett
Todd Smiler	John Webber
Judge Harding	H. M. Morse
Henry Johnson	J. H. Howland
Grace Harding	Francis Drake
Stella Cross	Maud Hosford
Nubbins	Minnie Dupree
Mrs. Smiler	Rose Mayo
Old Man Caw's Daughter	Agnes Barnes

The opening of the season at Manager French's popular house was effected last night by the production of a new melodrama, The Great Northwest, from the pens of Messrs. Winslow and Wilson, who have written industriously and ably for the stage of this country. Special stress has been made, in all the early announcements of the piece, that it is "distinctly American in authorship, production, and in the locality of its action." This recommendation, though ingenuous, is not without avail; the audience last night seemed to be duly impressed with the necessity of encouraging this American product of American brains. The applause was, nevertheless, at all times genuine.

The Great Northwest tells the story of a sturdy young Westerner, "Cap" Sheaf, who two years before the opening of the play has been tricked into a marriage with an adventuress named Stella Cross. He separated from her immediately after the ceremony, and since then obtained knowledge which gave him every reason to believe that she was dead. Eventually, however, he is forced to acknowledge her as his wife. She lives on his farm, though he holds no communication with her. She forms a plot with Foxwell, his enemy, to ruin him. They steal two valuable horses and place them on his farm so as to throw the guilt on Sheaf.

He is accused of the theft by the authorities, but believing his wife to be guilty, he remains silent rather than denounce her. A fire breaks out on the prairie as the woman is on her way to the town. The heroic Sheaf rescues her from the encircling flames.

"Cap" is next tried for horse stealing, but the jury disagrees and he gets out on bail. The villain then incites a mob to lynch him, but is thwarted by Grace Harding, the daughter of the County Judge, who loves him and is loved in turn by Sheaf. It is suggested by the leader of the mob that Sheaf should play a game of poker with Foxwell to decide who is right, the conditions being that if he wins, two hours will be given him in which to leave the country.

The hero refuses this proposition, but the heroine takes the cards and plays a winning hand.

In the next act Foxwell tries to murder Sheaf, and when the heroine climbs a windmill near by to signal for help, the villain starts it going. It makes several revolutions, and relief comes barely in time to save her life. The last act divulges the good news that the hero's bad wife has a husband living. This will, of course, enable him to marry the heroine, and the curtain falls with the tinkle of wedding bells in the air.

Grand.—The Cotton Spinner.

Heath Honlore	P. Aug. Anderson
Godfrey Harding	Albert Lando
Doctor Weir	Arthur Sprague
Jack Perry	Paul Menifee
Anson Kane (Sykes)	Herbert Jones
Timey Corser	R. Owen Meech
Old Uncle Daniel	George Hernandez
Jim	Joseph Graham
Assistant Engineer	P. O. Depew
Officer McMahon	J. Woods
Bill Mack	Jack Connors
Messenger	T. Rowland
Edda Harding	Eileen Moretta
Randy	Alice Trudelle
Sukey	Jessie Wyatt
Elsie	Gladys Luther
Margie	Louise Perine

The cardinal sin in the average melodrama of managerial commerce is to have it prove ineffective with the gallery. And that's just what happened to The Cotton Spinner, which was first presented for public endorsement at the Grand Opera House last Saturday night, and incidentally opened the season at that theatre.

It would not be an easy matter to evolve a logical sequence of dramatic happenings from the initial performance. There was an abundance of lines and climaxes that have served to thrill the gallery in many an old time melodrama, but taken as a whole it was difficult to make head or tail of the piece.

Heading the cast of characters was Heath Honlore, described "as a legitimate k'yard dealer, who drifts from Georgia into North Carolina, and is legitimate and high-toned." He was apparently intended to serve as the *deus ex machina* to help ingenuous hero and heroine out of all sorts of unnecessary difficulties. When the villain has arranged a little explosion in the cotton mill to kill the hero, the Georgia gentleman is conveniently on hand to save him, and to make it possible for the hero and heroine to confess their secret marriage to the lady's stern and wicked parent in the next act. The said parent was presented as a curious component of virtue and villainy. His motives were so badly mixed that he was openly guyed by the gallery in the last act.

There is really no use in saying anything of a critical nature in regard to the play. Unless the author, Scott Marble, sees fit to rewrite it, the best thing to do with it would be to take it off the boards as quickly as possible, for in its present form The Cotton Spinner is not likely to succeed, even in a ten, twenty, thirty house.

The acting was much better than the piece, but was far from brilliant. As it is doubtful whether even the author knew what it was about, the actors were excusable in looking rather bewildered after the second act, and as if they wished the performance were over.

P. Aug. Anderson, who was featured as Heath Honlove, did what he could with the part, but even a star cast could not have won popular approval for Mr. Marble's melodramatic concoction.

Fourteenth Street—When London Sleeps.

Melodrama in four acts by Charles Darrell. Produced August 31.

Captain Rodney Haynes	Edwin Walter
David Englehart	Lou Blandon
Furnaby Fuller	George W. Murray
Signor Roberti Jonesio	B. Clancey
Sammy Blyth	Harry Bewley
Bertie Broomhead	George C. Murphy
Mark Blackwood	Clancey Barclay
P. C. Stones	Dwight Gaylor
Stifano Mordicano	Arthur Burns
Winkles	George Taylor
Hilda Corrode	Florence Ashbrooke
Signorina Jonesio	Cerise Havre
Carrie Jones	Ella Fisher
Maud	Vera De Noie
Lelia	Lillie Havre
Queenie Carruthers	Perdita Hudspeth

The first production in America of Charles Darrell's English success, When London Sleeps, drew an enthusiastic audience of sensation lovers, who applauded with obvious relish the truly astonishing array of thrills which the play provided. The story begins in a circus tent wherein Hilda Corrode, a woman with a variegated past, bespeaks her love for David Englehart, an athlete, who prefers the heroine, Queenie, a slack-wire artist. Captain Haynes and Furnaby Fuller, under the impression that Queenie is rich, combine with Hilda to capture her and her lover. The second act reveals Haynes making love to Queenie at her home, which, upon being scorned, he burns, the heroine escaping by walking a telegraph wire. Then comes the India Exhibition, at which Queenie is cast upon an altar to be incinerated, but the heat of the flames breaks the idol, and the girl escapes. Eventually Haynes is brought to justice, and happiness reigns.

The scenic and mechanical effects are striking, and the actors succeeded in keeping the nerves of the spectators at a high tension.

Columbus.—In the Heart of the Storm.

Melodrama in four acts, by Herbert Hall Winslow and Will R. Wilson. Produced Aug. 29.

Paul Hudson	Willard Lee
Juan Ceballos	Sheridan Block
John Van Court	A. H. Stuart
Fred Summers	Charles H. Stewart
Sam Groover	Earle Stirling
Romero Estado	James A. Mahony
Jacob Von Kloober	Gus Cohan
Sim Grasper	Claude Gillingwater
Bob Dubbs	Louis Sanger
Tall Feather	David Gatewood
Thomas Henry Jackson	Henry Aldrich
James	Albert Tracy
Florida Farnum	Jessie Bonstelle
Betty Farnum	Stella Boubeur
Mrs. Mary Ann Von Kloober	Emily Stowe
Senorita Manuella	Louise Rial
Mrs. Fred Summers	Vira Rial
Sal Dubbs	Beatrice Hall
Ta-Kila-Kila	Henrietta Marlowe

With sufficient revision of incident, and conscientious abolition of specialties, an entertaining play might be made of In the Heart of the Storm, which, at its first performance, was hampered by the incoherent doings of the characters, and the interpolation of irrelvant song and dance business. The story is that of an old man called Farnum, who, sixteen years before the curtain rises, committed a murder, for which crime, the father of the hero, Paul Hudson, suffered punishment. The son vows vengeance and searches for the real murderer, whose name he knows. Failing to discover him, he enlists in the United States Revenue Service, and, while pursuing smugglers in the Everglades, saves Farnum's daughter from death in the quicksands. Discovering the identity of her father, for love of her, he renounces his vow. The remainder of the play is quite incomprehensible.

Captain Hudson is played by Willard Lee, who delivers his lines clearly and rides a horse that evidenced its appreciation of the really excellent scenery by eating the property grass. A Spanish smuggler, an adventuress, and many others figure in or about the plot.

The scenic effects are admirable. The storm, in the first act, and the quicksand are realistically effected. A room at the Ponce de Leon with oriental hangings and jeweled lamps, and the ruin of an old mill were loudly applauded, while the rescue of the heroine from a flood by the hero on horseback, the duel in the storm, ending by the collapse of the deserted house, whereby the villain is killed, deserve special mention.

Jessie Bonstelle as the heroine, and Sheridan Black as the villain were capable and effective. The theatre has been prettily redecorated during the Summer.

Star.—Northern Lights.

With the house crowded in every part, the Star was auspiciously opened on Saturday night under the new management of R. M. Gulick and Co. During the Summer months the theatre has been renovated and repainted, and it is now as attractive and comfortable a playhouse as in the days when Lester Wallack directed its fortunes.

The opening attraction was William Calder's splendid production of Northern Lights, the romantic melodrama of Messrs. Harkins and Barbour which enjoyed a long run of prosperity at the American Theatre last season. When the play was then produced it was commended by THE MIRROR both as an expertly-built piece and as a conscientious effort at the reproduction of new phases of American life. John Swiftwind, the Indian who tastes the sweets of civilization to find them, in the end, bitter and nauseous, is a character showing genuine artistic insight and originality. Already several plays have incorporated this creation of Messrs. Harkins and Barbour in their plots.

This season's production of the play is in some instances better than that of last year. As the craven surgeon, William Humphrey shows how much an actor of intellect can accomplish when provided with fit material. Mr. Humphrey gave a really fine psychological study of a man who is too weak to resist crime, too weak to bear its subsequent burden. In the third act Mr. Humphrey's simulation of terror and frenzy was almost gruesomely realistic.

The Indian was played discreetly by Maurice Freeman, and Mark Heisey was again seen as the government scout, his admirable portraiture of rough and sturdy manhood.

May Wheeler was an ideal heroine, acting with simplicity and grace in the earlier scenes, with power and intensity in the later stirring episodes where she figured.

In the juvenile part Barry O'Neill gave an exceedingly pleasing bit of light comedy work. The remainder of the cast was efficient and satisfactory.

At Other Houses.

ACADEMY.—Under the Polar Star continues on the crest of prosperity, turning people away at every performance.

CASINO.—In Gay New York is in its last week, to be followed by Herbert and McDonough's The Gay Bug.

GARRICK.—Thoroughbred ends its run with this week, moving over to Brooklyn next Monday. Albert Chevalier follows.

HOYT'S.—Alexander Bisson's farce, The Liar, Americanized by Clyde Fitch, opens Wednesday evening, preceded by two scenes from The Long Strike, presenting J. H. Stoddart in his famous characterization of Moneypenny.

BROADWAY.—Jefferson De Angelis makes his bow as a star, Thursday evening, at the head of his own company, in Englander's new comic opera, The Caliph.

LYCEUM.—E. H. Sothern begins his tenth season this (Tuesday) evening in a new play by R. N. Stephens, entitled An Enemy to the King.

MANHATTAN BEACH THEATRE.—Evangeline is nearing the end of its run, and its popularity remains undiminished. Al. Wilson and Sherman Wade have made distinct hits as Captain Dietrich and the Irish cop.

BROOKLYN THEATRES.

Montauk.—A Black Sheep.

Colonel Sinn's beautiful Montauk Theatre began its second season on Monday evening. The attraction was Hoyt's A Black Sheep, with Otis Harlan in the leading role. The play was produced with every attention to detail and in the same manner which won the approval of the New Yorkers during its run at Hoyt's. Harlan was in his best humor, and the rest of the cast gave admirable support. A Black Sheep will run for two weeks.

American.—Slaves of Gold.

Monday night marked the opening of the theatrical season in the Eastern District, when the American presented Slaves of Gold. The house was crowded with lovers of sensation, who applauded Elmer Grandin's melodrama. The leading role is played this season by Arnold Reeves, a young actor of force. He is surrounded by a competent company. Many needed alterations have been made in the American during the Summer, and it is now one of the prettiest theatres in the Eastern District. W. F. Bohmer will be the sole manager, Mr. Renner having retired.

Notes.

The Columbia will open on Sept. 7 with Thoroughbred.

The Bijou will open on Saturday evening with Siberia.

The opening of the Amphion Theatre is announced for Sept. 19, when Della Fox will present The Little Trooper. The same genial faces that held sway in the box office last season, will be on guard this season.

Wang will be the opening attraction at the Gaiety. The patrons will notice a marked change in the appearance of this house when it throws open its doors Sept. 5. The entire interior has been redecorated most artistically.

The Empire, which will be under the direction of John W. Holmes, will be opened Sept. 5 with smoking concerts. Popular prices will prevail.

The Lee Avenue Academy will remain closed until a suitable lessee can be found.

SAID TO THE MIRROR.

ARTHUR C. AISTON: "In speaking of the forthcoming production of Tennessee's Partner, under my management, THE MIRROR made me say that 'if we don't make money it will be because the performance is not first-class,' which, of course, should have read: 'it will not be because the performance is not first-class.'"

HENNESSY LEROYLE: "My advertisement in THE MIRROR, in the interest of my tour in Other People's Money, did good service. I received hundreds of applications."

AN ANONYMOUS TRAVELER: "Up in the Franconia Mountains I came across a Mirror Lake, which I presumed was named for THE MIRROR, as it covered a very large field, and offered no harbor for pirates."

LORA THORNE: "I have just returned to Washington after a Summer in the Blue Ridge, whither THE MIRROR was sent to me each week—I couldn't have done without it."

SAMUEL FREEDMAN: "I will not manage Manola Mason this season, although I had made arrangements to do so. It was our intention to give Friend Fritz an elaborate production, and I had also procured from France a new play of the same order, which, I am sure, would have made a sensation, but the state of the country is not sufficiently encouraging—at least not for me."

JOHN ERNEST MCCANN: "Was this luck or Providence? Last week I was on my way with a one act play to Walker Whiteside, when I ran against Edward Vroom. Mr. Vroom said that he wished he could get a one-act play to go with two little pieces that he has of De Banville's and Coppée's. I read to him the one I was taking to Mr. Whiteside. He asked: 'What do you want for it?' I answered that I was going to let it go for $250. He observed: 'I will give you $500 for it.' Mr. Vroom, it is needless to say, owns the play. Blanche Walsh told me that she would buy it when she got back from Australia. It will be interesting to see her do it. I can name ten actors, from Bob Manteil to the sorrel-topped comedian, who have stood me off on this play, and will be eager to have it, now that I have sold it at my own price to Mr. Vroom. I guess it's Providence. The name of the play is The Country Actor. You will see it this season in Palmer's Theatre."

DAVID K. HIGGINS: "My play, The Vendetta, was produced at the Britannia Theatre, London, without my foreknowledge or consent. It was a case of international play-piracy. The presumption is that the management of the Britannia acted in good faith, and that some manuscript thief, on this side, representing himself to be proprietor of the play, sold the rights. A question in law arises: Was not the thief guilty of fraud? Is he not liable to criminal prosecution? I intend to look up the matter."

UNDER THE BLACK FLAG.

"Hoyt's Comedy company" is pirating A Texas Steer, A Temperance Town, The World, Mr. Barnes of New York, The Sidewalks of New York, and A Black Sheep in the Central States.

Two variety actors who were formerly in the employ of W. A. Brady and Robert Gaylor, are playing Mr. Gaylor's piece, Sport McAllister, through Western territory.

The Morgan Gibney Comedy company played Power's Grand Opera House (J. F. Green, manager), Decatur, Ill., week of Aug. 17, in Love and Law, Uncle Dan'l, and other plays with suppositious titles. The house programme steals its matter from THE MIRROR without credit.

Henderson Comedy company is playing without authority Oliver Byron's Inside Track under the title of Bound to Win.

WELL-KNOWN MANAGERS.

Photo by Prince.

FRANK L. PERLEY.

"Really my theatrical career has been too uneventful to chronicle in print," said Frank L. Perley to a MIRROR man who came to interview him. "I am fully aware of the honor you do me, but I don't think I am worthy of it. In the slang of the day, I don't see where I come in."

Mr. Perley was finally persuaded that he did indeed "come in." Then he talked freely in his characteristic way.

"I believe it is customary in MIRROR interviews to begin by telling one's age. If most of your interviewees were ladies, I presume this custom would be subject to revision. However, I have recorded against me some thirty-eight fitful years, and while a few interesting events dot this chronological highway, yet in the main I fear my career will prove of but slight interest to your readers. My birthplace was Erie, Pa., but while the young idea was still shooting I went to Washington, D. C., where my father took up his residence at the close of the rebellion. Here I was reared and graduated from Columbian College, and had the honor of walking on the same side of the street with John Philip Sousa, Wilton and James Lackaye, Robert Downing, and other Washington boys who have since won fame in the lyric and dramatic world.

"Did I enter the profession at an early age? No, I was cradled in old-school Puritanism, educated for the law, and admitted to the Supreme Court, but poor health intervened before my shingle took unto itself that aged appearance which calls for big fees, and the legal profession eluded me. Being ordered by my physician to seek out-door life, I arranged for a sea voyage to India, where a missionary aunt was struggling to extinguish the flame of Buddha, but fate again intervened and introduced me to the general agent of the Batchelor and Doris Great Inter-Ocean Circus. I was overcome by the glories of the tented field which he pointed in mystifying, sunburst adjectives, and before I realized my 'fall from grace' I was headed for the first stand of the season, armed with a bundle of blank contracts and an overpowering sense of uncertainty as to what I should do first.

"The season was kind, and I afterward spent more or less of a period covering several seasons as a sawdust evangel with Barnum and Bailey's Greatest Show on Earth. My particular duties were with the newspapers, and I owe an everlasting debt of gratitude to the members of this genial craft, from Canada to the Gulf, for the flowers of courtesy with which they strewed my path, for, like the policemen in the Pirates of Penzance, an agent's life is not always "a happy one." How well I did my part, they know better than I. This association took me to England during the show's long London season, and I am told that up to my retirement I enjoyed the distinction of being the only agent ever given an interest by Barnum and Bailey in any of their amusement enterprises. If I have developed any ability as a manager I desire to acknowledge the benefit of the training received at the hands of those astute showmen. Last Summer I handled some of the large cities in the interest of Ringling Brothers' World's Greatest Shows, with what success these gentlemen can best tell. The metropolitan eye should not lose sight of the Ringling Brothers, for they are born showmen, young, shrewd and masterful in business, and possess the genius for catering to and pleasing the public. Some day New York City will awake to see this great exhibition within its walls and offering so much novelty and merit that everybody will wonder why it has not introduced itself before.

"My first important theatrical work was with Mr. and Mrs. George S. Knight, since which time I have helped to pilot many sterling attractions, including Modjeska, the Bostonians, and Fanny Davenport, besides managing Dockstader's Theatre in New York, and acting as manager of the Columbia Theatre, Chicago, Miner's Newark Theatre, and others. The Board of Directors credit me with being the first one to make money for the Pennsylvania State Fair. In connection with my theatrical work in Philadelphia, I received five thousand dollars salary per year from Sharpless Brothers, the millionaire merchants of that city, for writing their advertisements; wrote a story book for that famous remedy, Hood's Sarsaparilla, of which three million copies were distributed; and in many other and varied enterprises into which I have been side-tracked, among them being regular journalism, have found profitable and instructive association.

"What do I think of the coming season? Well, the fact that tours are being prepared for the Bostonians, Modjeska, Robert Hilliard, Potter and Bellew, and The Sporting Duchess is evidence of my faith in the success of first-class attractions. I believe that the public will patronize the best of the attractions offered, and I have, therefore, endeavored to associate myself with enterprises of this order only."

THE ACTOR'S LIFE IN SUMMER TIME.

An interesting paper recently read at the Professional Woman's League, entitled "The Art of Costuming," and an article in a Sunday newspaper, headed "Actor's Life in Summer Is Not a Happy One," seem to be so closely related that I cannot but express the thoughts they suggest. The subject discussed before the P. W. L. is in large degree the cause of the condition referred to in the newspaper article. The demands made upon people in this direction are pressing and inexorable; the actress must be well dressed on and off the stage, if she hopes to impress managers favorably. The causes which produce and foster the expensive costuming of the day are manifold, and the demand is fast becoming an evil, against which the actor and actress seek some means of protection. They ask "Who is to blame—the manager or the public?" My answer would be—the times.

It is an age of display; the eye demands to be pleased, and to a majority of the theatregoing public this satisfaction of that suffices. Some claim this to be the case because the stage of to day is lacking in people who possess qualities great enough to submerge in a satisfactory degree this superficial demand. Things must be equalized in some manner. This may be true, in large manner, but, in my estimation, the public would now refuse to accept anyone short of a Duse who came before it in economical gowns. Styles are so elaborate and women in private life dress so elegantly that in going to the theatre they now expect to see superiority of taste, style, and goods displayed.

As an appendix to a criticism of any important production in New York, we have generally half a column or more devoted to a description of every gown worn by each actress in the play, proving how important a factor "the art of costuming" must be considered. But even this is beginning to reach a point where the public, certainly the more intelligent part of it, is growing a trifle bored and desire something more than a modiste's display. This demand, like all others, will have its day and a reaction must come, but that time is too remote to afford any consolation to the people who are harassed to-day by the awful problem of how to dress a part as required, pay hotel bills, and perhaps support two or three dependent ones on a moderate salary received possibly but thirty weeks out of the year, and face the Summer of enforced idleness, in a condition which places them outside the category of the "improvident" ones, who "keep the pot boiling" by visiting such undesirable places as the newspaper vividly illustrated. That there is much improvidence among theatrical people is doubtless true, but most of the suffering among players to day is due to other causes.

It seems unjust to represent the profession as being composed of people who wilfully bring upon themselves such conditions, while a majority work for months, depriving themselves of many comforts, and cannot possibly save enough to carry themselves independently through the Summer. The people who can secure employment in other branches of business during Summer are fortunate. No doubt their example would be gladly followed by hundreds if they possessed the same adaptability or could secure such opportunities. Not through desire, but necessity, are they idle.

Small salaries, short seasons, overcrowding of the profession, expensive dressing, these are the chief causes which make the "actor's life in Summer not a happy one." I do not refer to the "touchers" who "haunt bar-rooms" and "indulge in nocturnal Rome howlings," for they are in a small minority, but to the working, intelligent people in the profession, who are representative of it.

HANNAH M. INGHAM.

GOSSIP.

Lawrence Hanley and Business Manager Harry Sellers are recent engagements for An Innocent Sinner.

Ellen Vockey recited at a recent entertainment at Atlantic City in aid of the widows of railroad men killed in the wreck at that point.

Kathryn Kidder and Augustus Cook resumed their roles in Madame Sans Gêne at San Francisco last week.

Amateurs produced A Working Man at Port Jefferson, N. Y., last Thursday. In the cast were Charles Platt, R. C. Jones, William Wheeler, Seabury Flondon, Will Robbins, Frank Robinson, Frederick Purick, John Horton, Lena West, Lila Woodhull, Grace Edwards, and Alma Saxton.

Mrs. George Middleton, wife of the well-known theatrical and museum manager, is seriously ill of appendicitis at her home in Chicago.

Manager Garen, of Havlin's Theatre, St. Louis, begins this week to take a ballot at each performance, permitting every visitor, male or female, to vote for President. The ballot ought to index pretty nearly the way St. Louis will go on Election Day.

Mrs. Beaumont Packard is enjoying a week's vacation in Canada.

Robert Hilliard's company commenced rehearsals for The Mummy in this city Monday.

J. J. Spies organized last week a company to play Uncle Tom's Cabin at Rockaway Beach.

Edwin Forrest Lodge, Actors' Order of Friendship, will meet next Sunday.

The Empire and the Garrick celebrated the visit of Li Hung Chang by flying Chinese colors.

The production of Lillian Lewis's new play, An Innocent Sinner, announced in an earlier page of this number to take place Thursday at New Haven, has been unavoidably postponed till next week at Wilkesbarre.

Mark Price, who has been seriously ill at Stamford, Conn., is convalescent.

Papinta has purchased one of the swellest Summer cottages at the Atlantic Highlands. The place includes three acres of trees, overlooks Sandy Hook, and gives an excellent view of all ingoing and outgoing steamers.

Professor E. M. Day, Hypnotist, opened his regular season at Glens Falls, N. Y., on Aug. 31, under the management of Frederick A. J. Dimmock.

Rehearsals of The Cherrypickers will begin this week.

Virginia Fisher has recently lost her sister, Elizabeth S. Ford, who died on Aug. 26, at Rochester, N. Y.

Hattie E. Schell was to have played Nubbins, the soubrette part in The Great Northwest, at the American Theatre this week, but her voice gave out last Friday at rehearsal, and she will be unable to appear until next week. Minnie Dupree will play the part meantime.

Maud Hoffman has returned to the city, and soon begins rehearsals with Augustin Daly's company.

Harry Corson Clarke, of the Frawley company, rested at Del Monte, Cal., during the run of A Social Trust, returning this week for William Le Moyne's part in The Wife.

Edward C. White, manager for Bert Coote and Nick Long, was in town last week, and reports record business at the Queen's, Montreal.

The openings in the Northwest have been encouraging. In Milwaukee, at the Bijou, Darkest America played a big week, and Town Topics followed with a tremendous opening last Sunday. Reports from St Paul and Minneapolis are as gratifying. In Old Kentucky opened Saturday in the latter city to an audience that completely filled the theatre, and The Woman in Black began the season in St. Paul, Sunday, to standing room. Manager Litt wires that the Northwest never before had such promising openings.

Magician Bancroft sailed from Japan Aug. 21, and is expected in New York next week to complete arrangements for his tour.

James O'Neill and his company are rehearsing at Mr. O'Neill's Summer home in New London, Conn.

Joseph Brooks is still confined to his bed. He has been seriously ill for the past week.

Andrew Mack will open his season in Myles Aroon on Saturday night. He will play in Brooklyn next week.

Nat C. Goodwin is expected to begin his American tour immediately after his return to this country early in December.

Anna Bruce, after a Summer of musical study in France and Germany, has returned. She has several offers, but has not yet settled for the season.

Howard P. Taylor is negotiating with a Broadway manager for a New York production of his new comedy, Sinless Sinners, after its Philadelphia run.

Walter Fessler has completed a new melodrama of New York life.

Willis E. Boyer left last week to go in advance of Maude Granger for two weeks, but has not settled for the season.

William Edmunds, for twenty-eight years in charge of the Chicago office of the Taylor Trunk Company, on Aug. 1 took charge of the New York branch of the business of this firm. Mr. Edmund's long association with this business is a guaranty of his ability.

Wagenhals and Kemper are now completing arrangements for the purchase of a new play for Louis James. The title of the play and the author's name are not made public, but the production will occur in New Orleans some time in November. Mr. James's season will open in Chicago on Sept. 21 in a big production of Dr. Bird's tragedy, Spartacus.

Hannah M. Ingham originated the part of Margaret in Harvey's new play, A House of Mystery, at the Bowdoin Square Theatre, Boston, on Saturday.

W. A. Tremayne, Montreal correspondent of THE MIRROR, and part-author of Lost—24 Hours, is in town negotiating for the production of several pieces.

H. F. Hoefle and wife are guests of Cecile Iverness, at her Summer home, Titusville, Pa.

Thomas H. Birch, of Burlington, N. J., has decided to close his house for the coming season.

Hal S. Stephens, dialect mimic, was a feature at the Casino, Puqua, O., last week, and is at Lake Erie, Park, Toledo, this week.

Clifford and Hub will star next season in a comedy called A Corker.

Thomas T. McKee, the well-known lawyer and collector of theatrical portraits and books, is quite seriously ill at his home on Long Island.

J. L. Seeley and wife have joined the Ethel Tucker co.

Inez Sprague, who is to enter upon an operatic career, is the wife of the former war Governor of Rhode Island, William Sprague. Her debut is planned for Boston next month.

Parsons and Jennings, of Bridgeport, Conn., write to say that the card of Mary E. Hawes, in last week's MIRROR, stating that she had assumed entire management of the Park City Theatre, in that city, is incorrect, inasmuch as they shall play all attractions as booked at this house until the courts deny them the right to do so.

Maude Granger, in her play of Inherited, supported by T. Byron Bridgeland, George C. Staley, Henry Barfoot, Frederick Conger, Edwin Burns, Eva Taylor, Maude Winter, Anna Walters, and Little Caprice, opened her season at the Queen's Theatre, Montreal, Monday evening last.

James Young is registered at the Windsor Hotel.

Oliver Byron is rehearsing his new play, The Turn of the Tide, in which he and his wife find congenial parts.

Rachelle Renard's tour opens this month under direction of John A. Preston. A special production of East Lynne will be a feature.

A. N. Davis and wife (Sadie Farley-Davis) are with the American Dramatic Stock company. Miss Farley-Davis in leads, and Mr. Davis in characters and as press agent.

NELLIE M'HENRY'S NEW PLAY.

The new operatic comedy, A Night in New York, which jolly Nellie McHenry will use this season, received its initial production at Long Branch N. J., Aug. 20, where it made an immense success. The first act shows Miss McHenry as a country miss, while the second reveals her as the sole object of attraction at Madison Square Garden, while the annual French Ball is at its maddest, where she is seen as a French dancer, the "Peerless Peri." John Webster as Willoughby Still was very good and the balance of the large company were capital. The costumes were bright and the scenery striking, particularly the second act, which presented an interior view of Madison Square Garden. The comedy comes to New York at the Bijou Theatre early in November.

A NORTHERN PACIFIC GUIDE BOOK.

Cal. Spaulding, the ever-enterprising ticket agent of the Northern Pacific Railway, whose address is St. Paul, has issued a "Theatrical Guide and Date Book" for this season and next, containing all sorts of information for companies going over his line. It is a handsome little pocket volume, and its list of tours, populations, theatres, managers, hotels, transfers, as well as pointers on sizes of stages, how houses are heated and lighted, seating capacities, paper required, bill posters, newspapers, distance from stations to houses, and prices must be valuable to travelers.

DATES AHEAD.

(Too late for classification).

GEO. W. MONROE (Robt. B. Monroe, mgr.): Toronto, Can., Aug. 31-Sept. 5, Montreal 7-12, Rochester, N. Y., 14-16, Syracuse 17-19, Pittsburg, Pa., 21-26.

DAN. A. KELLY: Rochester, N. Y., Sept. 7-13.

BONDAGE DAYS (Cooney Bowers, mgr.): Detroit, Mich., Sept. 7-12.

IN MIZZOURA (Frank C. Hamilton, mgr.): Chicago, Ill., Aug. 31-Sept. 12, Cincinnati, O., 14-13.

JAMES A. REILLY (S. H. Solomon, mgr.): Norwalk, Conn., Sept. 1, Bethel 2, Ellenville, N. Y., 4, Middletown 6.

LILLIAN MORTIMER (Harry Shannon, mgr.) Lake Placid, N. Y., Aug. 31-Sept. 5.

MURRAY AND MURPHY O'DOWD'S NEIGHBORS (Jules S. Murray, mgr.): Lincoln, Neb., Sept. 1, St. Joseph, Mo., 2, Creston, Ia., 3, Des Moines, 4, Grand Opera House, Omaha, Neb., 7-12, Riverside Theatre, Milwaukee, Wis., 14-19, Farwell Hall, Chicago, Ill., Sept. 21-26, Academy of Music, Toledo, O., 28-30, Lyceum, Detroit, Mich., Oct. 1-3, Geneva, Cincinnati, O., 4-10.

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PORTLAND SEATTLE TACOMA AND BRITISH COLUMBIA

SEASON'S ENGAGEMENT

OPENS SEPT. 14, 1896, PORTLAND, ORE.

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JOHN P. CORDRAY, PORTLAND, ORE.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Abbott, Marion
Ardelle, Jennie
Armstrong, Viola
Aydelotte, Josie
Altman, Vera
Agnew, Clairesse
Atherton, Miss E.
Beaudet, Rose
Bancroft, Helen
Barry, Lydia
Bambridge, Rosinda
Barrymore, Ethel
Blythe, Kate
Buchanan, Virginia
Bancker, Emily
Burgess, Lottie
Bell, Louise
Byron, Helen
Baldwin, Helen
Buckley, Annie
Bierman, Rose V.
Bell, May
Brook, Frances
Batchelder, Julia
Braun, Helen
Booth, Laura
Carpenter, Kobie
Carlton, Marion
Coleman, Genevieve
Cunningham Sisters
Cavendish, Miss M.
Caverly, Annie
Cushman, Charlotte
Cornish, Sylvesta
Carleton, Calice
Clayton, Bessie
Chase, Marion
Coghlan, Rose
Challenger, Bessie
Corinne, Zella
Cowper, Mrs.
Eleanor M.
Cushman, Gwynne
Cutting, Mrs. M. S.
Campbell, Evelyn
Deming, Dorothy
De Janes, Marie
Dixon, Rita
De Wolfe, Marie
Dalfron, Dorothy
Deltwyn, Mrs A. P.
Depew, Freda
Elliott, Maxine
Everett, Emilie
Edsall, Cora
Edwards, Paula
Emmett, Katie
Everingham, Violet H.
Ennis, Ida
French, Pauline
Fowler, Edesse
Ferguson, Marg't
Germaine, Kather ine
Gray, Alice
Glover, Carrie
Gossner, Alice M.
Graves, Pauline
Gates, Olive
Gonzales, Margaret
Gray, Jamie
Graham, Frances
Gillette, Elma
Hooker, Emma
Helene, Lizzie
Hobart, Margt.
Hooper, Edna W.
Howe, Bery
Hamilton, I.
Harcourt, Daisy
Harlem, Cissy
Harbeck, Verona
Hoey, Irene
Hutchinson, Julia
Jerome, Edna
Jarbeau, Vesta
Jennings, Lantz and Bernard
Jerome, Wm.
Jarrett, Bertie
Jones, Richard J.
Kingdon, Francis
Killerd, J. E.
Koppe, Sol
Kilbourne, Walter
Kranz, A. G.
Kensil, F. W.
Lewis, J. C.
Leahy, James A.
La Marr, Harry
Lonergan, Lester
Lyons, E. D.
Lee, Henry
Long, Nick
Lawrence, Larry
Lund, Herbert
Lowell, J. Lawince
Levitt, M. E.
Langham, H. A.
Le Duc, Ed. H.
Livingston, Albert
Loudon, W. H.
Lynam, Andrew
Lipmay, Al. S.
Marble, Scott
Murphy, Joseph
Mgr Barlow Bros.
Marcus, Jas. A
Mgr. of the Flints
Melbourn, Mr.
Mack, Wm. F.
Murphy, Fitzgerald
Minnelli, Frank P.
Meyer, Harry L.
McCabe, J. D.
Mgr. Steve Kirwin
Opera Co.
Matchette, Wm.
Mgr. Joseph Murphy Co.
Maroney, M.
Murry, Jules S.
Mgr. Wilbur Opera Co.
Maddock, Harry
Miller, Edgar J.
Malley, Wm.
McIntosh, Burr
Mgr. Carleton Opera Co.
Murphy, Tim
Martinette, Mr. I.
Morrison, W. D.
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Malley, Chas. O.
Marshall, Harry
Mueller, Elsie
Monroe, May
Magill, Gertr'de D.
McNeill, Mrs. Clara M.
McNish, Mrs F. E.
McHugh, Rose
McIntyre, Fanny
Mai, Edith
Morton, Florence
Moore, Annabelle
McDowell, Lizzie
Moore, Clara B.
Nelson, Anna M.
Nowes, Carrie
Nobles, Mrs. Katie
Ogden, Grace
Omo, Miss
Over, Cris
Paul, Virginia
Potter, Alice
Parker, Nellie V.
Parlotta, Grace
Peter, Adele
Pierce, Lydia
Pitt, Margaret
Robinson, Ida
Rowell, Sybil
Rogers, Mrs.
Rose, Mattie L.
Remonde, Lea
Snyder, Lenore
Stair, Addie
St. Henry, Jeannette
Sanford, Louise
Seymour, Lottie
Scott, Helen
Stuart, Mrs. A. H.
Thomas, May
Travers, Pelle
Tyler, Dallis
Tyler, Ethel
Van Tassell, Cora
White, Olive
Weaver, Blanche
Wolvin, Grace F.
Walsh, Blanche
Westlake, Genev'e
Wilhelmy, Ida
Wilmont, Cora
Wood, Ella H.
Watson, Della
Williams, Zulah
Winton, Elma
Young, Jennie
Young, Susie M.
Yeamans, Mrs. Annie
Yeamans, Jennie

MEN.

Allen, Frank M.
Abeles, E. S.
Arthur, D. V.
Aurthur, Mr.
Arthur, J. O.
Allen, Frank
Blaisdell, Wm.
Bristor, John H.
Burton, James T.
Baker, Pete
Brookfield, Chas.
Bittner, W. W.
Blackmore, Willard
Banjo, Harry
Baldwin, Walter S.
Barton, Chas.
Boardman, Paul
Boniface, Geo. C., Jr.
Barrows, Al.
Bankson, James W.
Brady, J. J.
Bates, W. S.
Beers, Newton
Boyer, Willis E.
Brewester, Edwin
Bewley, Harry
Brennan, Joseph
Blake, Robert
Brand, Herman
Bond, Fredk.
Brooks, Chas.
Collins, George
Couldock, Chas. W.
Cody, James
Clark, Burt G.
Crawford, Arthur
Carr, Herbert A.
Cooley, Harry
Campbell, Frank G.
Carleton, H.
Coldren, Clar. E.
Carleton, H. G.
Carter, Chas.
Chesterfield, Will
Collier, Edmond
Campbell, R. & J.
Campbell, Geo. W.
Crossley, N.
Campbell, Robt.
Douglas, Byron
Dodd, Henry W.
Davis, Frank L.
Donnelly, H. Grattan
Day, Chas.
Dexter, A. H.
Dickson, W. F.
Dade, Mr.
Daily, Dan
Driscoll, Harry
Dixon, Martin J.
Desberger, J. J.
Dolson, Al. L.
Engelhardt, F. J.
Eustice, Fred
Eagleton, Edward
Edwinstone, Geo. M.
Evart, Lawrence
Fagan, Louis
Fidler, Chas. H.
Fells, Geo. M.
Fillman, W. W.
Frew, Chas.
Frankan, Joseph
Fitzgerald, W. H.
Fitzpatrick, J. H.
Fulford, Robt.
Ford, Hugh
Franklin, Lester
Francouer, Joseph
Freemont, A. W.
Fenton, Marc
Farersham, Wm.
Forsburg, Edwin
Fredric, William
Ford, Clint G.
Freeman, W. W.
Folson, F. P.
Farren, Geo. F.
Graus, Alex.
Gibson, Hugh
Gamble, Char.
Gunter, A. C.
Greene, Plunket
Gorman, Richard
Grant, Jas. F.
Grace, Mr.
Grace, Edward
Girard, Oscar
Glendenning, Mr.
Glitfether, Daniel
Galloway, Jas. T.
Griffin, Arthur L.
Gillam, A. B.
Henshaw, John E.
Huber, Fred J.
Howard, Benj.
Hight, Ferd
Harold, H. C.
Hopkins, Frederick
Hoops, Arthur
Hockey, Harry
Henry, Simon
Hoffman, Walter E.
Henderson, Chas.
Hughes, A. J.
Harrison, W. Dick
Haughton, Mr
Howard, Chas. G.
Herbert, J. W.
Haworth, Joseph
Hayden, Martin
Herbert, Geo. M.
Handy, A. W.
Haffel, John
Halback, Augustus
Hackett, James K.
Hess, J. Seymour
Hagan, Chas.
Hyde, J. M.
Holland, E. J.
Hoff, Edwin W.
Himmelein, J.
Hains, Louis R.
Heath, Chas. H.
Herman, Chas. D.
Harlam, Macy
Harlow, Richard
Jefferson, Jos. W.
Jerome, Wm.
Jarrett, Bertie
Jones, Richard J.
Kingdon, Francis
Killerd, J. E.
Koppe, Sol
Kilbourne, Walter
Kranz, A. G.
Kensil, F. W.
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Long, Nick
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Lund, Herbert
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McNeill, Mrs. Clara M.
McNish, Mrs F. E.
McHugh, Rose
McIntyre, Fanny
Mai, Edith
Morris, Ed. A
Mitchell, Mason
Morris, Robt. G.
McCarthy, Daniel P.
Mayo, Madon Lavary
Nares, Phin
Newman, Robt.
Nicols, Jos.
Norcross, Frank
Nichols, John A.
Nulle, Chas. A.
Newsom, Chas. F.
Nobles, Milton
Oppenheim, Norman
Owen, Wm. F.
Ott, Joe
Odelman, Joseph
Piel, Fred
Perley, Herman
Powers, Jerome
Pixley, Starr E.
Peters, F. W.
Parr, Clarence W.
Phillips, H. I.
Reeves, Sims
Reynolds, Barney
Rosenthal, J. J.
Ritchie, John G.
Rigga, Tony P.
Rice, Mr.
Rogers, Clarence
Robins, Chas.
Reeves, W. S.
Rochester, W. F.
Rulic, Frank
Rice and Barton
Rice, M. E.
Raid, Anderson
Rice, Chas. E.
Rareshide, George
Roberts, Chas. W.
Robb, J. H.
Smythe, W. G.
Sutton, Chas.
Stanton, W. E.
Seabrooke, Thos. Q.
Smith, Dwight
Seaman, W.
Salmon, J. P.
Sheehan, Wm.
Smiley, Chas. A.
Saylor, Harry M.
Sherman, C. E.
Seaman, Chas. V.
Swan, Mark
Stewart, C. L.
Sanford, Walter
Sloan, Harry
Shea, Thos. E.
Shatticut, Jack
Stout, George L.
Shuble, Albert E.
Sellers, Harry
Stewart and Eckardt
Thayer, Bert C.
Taylor, H. S.
Tomlson, Harry
Tichenor, C. M.
Taylor, Chas. A.
Talbot, Harry M.
Vinson, Horace
Von Mitzel, E.
Van Zile, H. E.
Weaver, W. H.
Warren, Edwin
Wallace, D. V.
Washburne, J. H.
Wolfe, Harrison J.
Willard, E. S.
Wales, Leonard
Williams, Arthur G.
Waldron, C. E.
White, W. H.
White, Chas. E.
Wilson, Wm.
Wilson, Geo. W.
Wesley, Louis
Wilson, James E.
Wesner, Burt
Wallace, Edwin
Webber, Fredrick
Warner, Mr.
Willard, E.
Wilson, John W.
Welch, Edward
Wilson, Clarence
Vaughn, Harry
Young, C. M.
Young, Chas. W.
Zobedi, Joseph E.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ANDERSON THEATER: Warren, Ind., Aug. 31-Sept. 5, Sheldon, Ill., 7-12, Chatsworth 14-19.

AMERICAN DRAMATIC (Logan and Hamilton, mgrs.): Joplin, Mo., Aug. 31-Sept.

A BREEZY TIME (Fitz and Webster, Props.; Edwin Clifford, mgr.): Elkhart, Ind., Sept. 1, Sturges, Mich., 2, Three Rivers 3, Jackson 4.

A BOOMING TOWN: Washington C. H., O., Sept. 1, Chillicothe 2, Circleville 3.

ARNOLD WOLFORD: Dayton, O., Aug. 31-Sept. 1, 2.

A BOWERY GIRL (Harry Williams, mgr.): Kansas City, Mo., Aug. 31-Sept. 5.

[illegible] (James Pambridge, mgr.): St. Paul, Minn., Aug. 30-Sept. 5.

A [illegible] HEART (Carl A. Haswin, prop.; W. H. [illegible], mgr.): New Haven, Conn., Sept. 7-9, Waterbury 10, Hartford 11, Northampton, Mass., 12, Boston 13-19.

BANCROFT THE GREATEST: (Ed L. Bloom, mgr.): En route from India.

BOY WANTED (Blaney's: Clay T. Vance, mgr.): Baltimore, Md., Aug. 31-Sept. 5, Wilmington, Del., 7, Chester, Pa., 8, Reading 9, Allentown 10, Wilkesbarre 11, Scranton 12, Washington, D. C., 14-19.

BAGGAGE CHECK (Blaney's: W. S. Butterfield, mgr.): Hornellsville, N. Y., Sept. 1, Elmira 2, Syracuse 3-5, Rochester 7-9, Canandaigua 10, Oswego 11, Watertown 12.

BLACK SHEEP (Hoyt and McKee, mgrs.): Brooklyn, N. Y., Aug. 31-Sept. 5.

BITTNER COMELY (W. W. Bittner, mgr.): Clarenda, Ia., Aug. 31-Sept. 5, Decatur, Neb., 7-12.

CHAS. A. GARDNER (Oet S. Smith, mgr.): Chicago, Ill., Aug. 30-Sept. 5, Detroit, Mich., 7-12, Defiance, O., 14, Fort Wayne, Ind., 15, Wabash 16, Logansport 17, Lafayette 18, Paris Ill., 19.

CARRIE LOUIS (Edwin De Coursey, mgr.): Mansfield, O., Aug. 31-Sept. 5, Warren 7-12, Titusville, Pa., 14-19.

CLAY CLEMENT (Ira J. La Motte, mgr.): Des Moines, Ia., Sept. 1, 2, Ottumwa 3, Hannibal, Mo., 4, Quincy, Ill., 5, St. Louis, Mo., 7-12, Burlington, Ia., 14, Davenport 15, Clinton 16, Galesburg 17, Peoria 18, Lincoln 19.

COUNTY FAIR (C. A. Burt, mgr.): Philadelphia, Pa., Aug. 29-Sept. 5, Atlantic City, N. J., 7, 8, Millville 9, Bridgeton 10, New Brunswick 11, Elizabeth 12, Hoboken 14-16, Trenton 17, Mt. Vernon, N. Y., 18, Yonkers 19.

CALIFORNIA STOCK: San Francisco, Cal.—indefinite.

CORSE PAYTON (W. E. Denison, mgr.): Johnstown, N. Y., Aug. 31-Sept. 5, Troy 7-12, Oswego 14-19.

COON HOLLOW (Al. Caldwell and Co., mgrs.): Kansas City, Mo., Aug. 31-Sept. 5, Leavenworth, Kans., 6, St. Joseph, Mo., 7, 8, Lexington 9, Sedalia 10, Fayette 11, Moberly 12, East St. Louis, Ill., 13, Indianapolis, Ind., 14-19, Cincinnati, O., 21-26, Columbus 28-Oct. 3.

COTTON KING (W. A. Brady, mgr.): Fall River, Mass., Sept. 4-5.

CLEOPATRA (Fitzpatrick and Ober, mgrs.): North Adams, Mass., Aug. 31, Pittsfield Sept. 1, Hartford, Conn., 2-3, Holyoke, Mass., 4-5, Lowell 7-9, Taunton 10, New Bedford 11, Fall River 12.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Chicago, Ill., Aug. 30-Sept. 19.

DE LEON'S COMEDIANS (C. K. Nash, mgr.): Pomeroy, O., Aug. 31-Sept. 5.

DONNELLY AND GIRARD (Charles Wiegand, mgr.): Gloversville, N. Y., Aug. 31, Little Falls Sept. 1, Utica 2, Rome 3, Oswego 4, Watertown 5, Syracuse 7, Auburn 8, Rochester 9, Medina 10, Lockport 11, Hamilton, Ont., 12, Niagara Falls 14, Erie, Pa., 15, Fredonia, N. Y., 16, Jamestown 17, Bradford, Pa., 18, Olean, N. Y., 19.

DAN SULLY: Washington, D. C., Aug. 31-Sept. 5, Bethlehem, Pa., 7, Allentown 8, Elizabeth, N. J., 9, New Haven, Conn., 10-12, Worcester, Mass., 12.

DARKEST AMERICA (Will A. Junker, mgr.): Galesburg, Ill., Sept. 1, Peoria 2, Quincy 3, Springfield 4, E. St. Louis 5, St. Louis, Mo., 6-12.

ELROY STOCK (Edwin Elroy, mgr.): Harrisburg, Pa., Aug. 31-Sept. 5, Pottsville 7-12.

E. H. SOTHERN (Daniel Frohman, mgr.): New York city Sept. 1—indefinite.

EUNICE GOODRICH: Marquette, Mich., Aug. 31-Sept. 5.

EDWARD HARRIGAN: New York city, Aug. 31 Sept. 12.

ELDON'S COMEDIANS: Covington, Ind., Aug. 31-Sept. 5, Boswell 7-12, Mackinaw, Ill., 14-19.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): Ogden, Utah, Sept. 2, Salt Lake City 3-5, Denver, Col., 7-12, Lincoln, Neb., 14, Omaha 15-17, St. Joseph, Mo., 18, Quincy, Ill., 19.

EVELYN GORDON (W. G. Collinge, mgr.): Manistee, Mich., Aug. 31-Sept. 5.

6 BELLS (Western) (J. F. Byrne, prop.; Walter Loftus, mgr.): Salem, Mass., Sept. 1, Gloucester 2, Amesbury 3, Haverhill 4.

8 BELLS (Eastern) (J. F. Byrne, prop.; W. E. Flack, mgr.): Richmond, Va., Aug. 31-Sept. 1, Norfolk 2, 3, Petersburg 4, Lynchburg 5, Danville 7, Raleigh, N. C., 8, Wilmington 9, Sumter, S. C., 10, Charleston 11, 12.

ETHEL TUCKER: Halifax, N. S., Aug. 24-Sept. 5.

FRAWLEY COMPANY: San Francisco, Cal., June 1—indefinite.

FLORA STANFORD: Wellsville, N. Y., Aug. 31-Sept. 5, Potsdam 7-12, Canton 14-19.

FLORENCE HAMILTON (Braunig, Marlowe and Hodge, mgrs.): Grand Rapids, Mich., Aug. 31-Sept. 5, Muskegon 7-12, Chicago, Ill., 14-19.

FRANCIS JONES: Ft. Atkinson, Wis., Sept. 1, Columbus 2, Portage 3, Baraboo 4, Richland Centre 5, Lancaster, Ia., 7, McGregor 9, Manchester 11, Olwein 12, Cresco 14, West Union 15, Osage 16, Hampton 17, Belmond 19, Eagle Grove 21, Iowa Falls 22, Waterloo 23, Cedar Falls 24, Eldora 25.

GORMAN'S COMEDIANS (W. E. Gorman, mgr.): Chicago, Ill., Aug. 23-Sept. 5, Cincinnati, O., 7-12, Toledo 13-16, Marion 17, Ada 18, Lima 19.

GRAHAM EARL: Sullivan, Ill., Aug. 31-Sept. 5.

GUS HENRY: Despere, Aug. 31-Sept. 1.

GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): Springfield, Mass., Sept. 5, Lowell 7, Newport, R. I., 8, Fall River, Mass., 9, Brockton 10, Plymouth 11, Lewiston, Me., 12, Portland, 16, Worcester, Mass., 17, Hartford, Conn., 18, Waterbury 19.

HYDE COMEDY: Bengal, Ind., Aug. 31-Sept. 1, Marietta 2, 3.

HAMILTON-HILLIKER: Atlanta, Ill., Aug. 31-Sept. 5.

HOUSE OF MYSTERY: Boston, Mass., Aug. 29-Sept. 5.

HORACE ANDREWS PLAYERS: Hawley, Pa., Sept. 7, 9, Etenville, N. Y., 10-12, Goshen 14-16, Nyack 17-19.

HENDERSON COMEDY (Johnson and Blackaller, mgrs.): Portland, Ind., Aug. 31-Sept. 5.

HUMAN HEARTS (W. S. Ross, mgr.): Boston, Mass., Aug. 31-Sept. 5, Brooklyn, N. Y., 7-12, Newark, N. J., 14-19.

IN THE HEART OF THE STORM (Arthur G. Thomas, mgr.): Harlem, N. Y., Aug. 31-Sept. 5, New Britain, Conn., 7, Bridgeport 8, Hartford 9, 10, Holyoke, Mass., 11, Northampton 12, Boston 14-19.

IN GAY NEW YORK: New York city May 25-Sept. 5.

IN OLD KENTUCKY (Jacob Litt, mgr.): Minneapolis, Minn., Aug. 29-Sept. 5.

JOHN GRIFFITH (St. John and Keeler, mgrs.): St. Joseph, Mo., Sept. 1, Chillicothe 2, Columbia 3, Mexico 4, Louisiana 5, St. Louis 6-12, Hannibal 14, Quincy, Ill., 15, Ft. Madison, Ia., 16, Burlington 17, Ottumwa 18, Oskaloosa 19.

JOHN A. VICTOR: Indianapolis, Ind., July 18—indefinite.

JUNO BARRETT: Burlingame, Kans., Aug. 31-Sept. 5.

JOHN DREW (Charles Frohman, mgr.): New York city—indefinite.

JOSEPH HART (D. W. Truss and Co., mgrs.): Houston, Tex., Sept. 3.

JAMES B. MACKIE: Hartford, Conn., Sept. 1.

J. H. WALLICK: New York city, Aug. 31—indefinite.

JIM THE PENMAN (D. A. Bonta, mgr.): Wilmington, N. C., Sept. 7, Columbia, S. C., 8, Charleston 9, Savannah, Ga., 10, Atlanta 11, 12, Columbus 14, Opelika 15, Montgomery, Ala., 16, Mobile 17, Pensacola, Fla., 18, 19, New Orleans, La., 20.

J. E. TOOLE (Edwin Jerome, mgr.): Chester, Pa., Sept. 5, Lansford 7, Hazleton 8-9, Wilkesbarre 10, 12, Tunkhannock 14, Towanda 15, Owego, N. Y., 16, Waverly 17, 18, Watkins 20.

KENNEDY PLAYERS: Cohoes, N. Y., Aug. 31-Sept. 5, Ilion 7-12, Oneonta 14-19.

LESLIE AND WHITE (Jay Jay Murphy): Washington C. H., O., Sept. 1, Chillicothe 2, Circleville 3.

LAST STROKE (Jacob Litt, mgr.): Boston, Mass., indefinite.

LILLIAN LEWIS (Benj. Tuthill and Co., mgrs.): New Haven, Conn., Sept. 3.

LIMITED MAIL (Elmer E. Vance, mgr.): Hoboken, N. J., Sept. 7-9, Wilmington, Del., 10, Coatesville, Pa., 11, Reading 12, Allentown 14, Lehighton 15, Tamaqua 16, Pottsville 17, Shenandoah 18, Mahanoy City 19.

LYCEUM THEATRE: Milwaukee, Wis., Aug. 31-Sept. 5.

MAUD HILLMAN (W. G. Snelling, mgr.): Troy, N. Y., Aug. 31-Sept. 5.

MAGGIE CLINE (Harry Williams, mgr.): Buffalo, N. Y., Aug. 31-Sept. 5.

MAY IRWIN (Harry B. Harris, mgr.): Fall River, Mass., Sept. 3.

MERRITT AND DAVIS: Omaha, Neb., Aug. 31-Sept. 5.

MAN IN THE IRON MASK: Paterson, N. J., Sept. 3-5.

MARIE WELLESLEY: Waukesha, Wis., Aug. 31-Sept. 5.

MURRAY AND MACK (Joe W. Spears, mgr.): Columbus, O., Aug. 31-Sept. 5, Dayton 7-9, Anderson, Ind., 10, Kokomo 11, Logansport 12, Terre Haute 13, Muncie 14, Richmond 15, Springfield, O., 16.

MAUD ATKINSON (Johnstone and Colman, mgrs.): Petersburg, Ill., Aug. 31-Sept. 5, Delavan 7-12.

MARGARET FULLER (Horace Wall, mgr.): Reading, Pa., Sept. 7, 8, Allentown 9, Pittston 10, Scranton 11, Wilkesbarre 12, Wilmington, Del., 14, 15, Chester 16, Hoboken, N. J., 17, Schenectady 18, Cohoes 19.

MAY PRINDLE (W. C. Richardson, mgr.): Beaver Falls, Pa., Aug. 31-Sept. 5, Norwalk, O., 7-12, New Lexington 14-19.

MR. AND MRS. GRANDIN (William T. Hennessy, mgr.): New York city Sept. 7—indefinite.

MANHATTAN STOCK: Denver, Col., July 27—indefinite.

MILLER AND LUTTIE: Charleston, Ill., Sept. 1, Effingham 2.

MCKEE RANKIN: Albany, N. Y., Aug. 31-Sept. 5.

MCCULLOM STOCK: Peak's Island, Me., July 27-Sept. 5.

MYRA COLLINS (Kellam and Harper, managers): Morrisburg, Can., Aug. 31-Sept. 5, Cornwall 7-12, Kingston 14-19.

M'SORLEY'S TWINS (Ferguson and Emerick; Frank Mettitt, mgr.): Omaha, Neb., Aug. 31-Sept. 5.

NORTHERN LIGHTS (William Calder, mgr.): New York city Aug. 31-Sept. 13.

NEWELL'S PAVILION THEATRE: Alpena, Mich., June 22—indefinite.

NELSON MILLARD STOCK: Milwaukee, Wis., July 17—indefinite.

NELLIE MCHENRY (James B. Deleher, mgr.): Burlington, Vt., Sept. 1, Bennington 2, North Adams, Mass., 3, Fitchburg 4, Lynn 5.

ON SOUTHERN SOIL: East Port, Me., Sept. 1, Bar Harbor 2, Bangor 3, Belfast 8, Brunswick 12, Bath 14, Waterville 15, Portland 19, Berlin, N. H., 22, St. Johnsbury, Vt., 24, Montpelier 25, St. Albans 29.

OGARITA: Troy, N. Y., Aug. 31-Sept. 5.

OLD HOMESTEAD (Warmington and Ryer, mgrs.): Aug. 31-Sept. 12.

OTIS SKINNER (J. J. Buckley, mgr.): Minneapolis, Minn., Aug. 31-Sept. 5.

PEARSON STOCK: Salt Lake City, Utah, July 27—indefinite.

POTTER-BELLEW: Sydney, Australia—indefinite.

ROWLAND'S PLAYERS (Alfred Rowland, mgr.): Green Bay, Wis., July 15-Sept. 2.

RUBY LA FAYETTE: Temple, Tex., Aug. 31-Sept. 5, Hillsboro 7-12, Itasla 14-19.

ROBERT SHERMAN: Lincoln, Neb.—indefinite.

ROLAND REED (E. B. Jack, mgr.): Boston, Mass., Aug. 24-Sept. 5.

REDMUND DRAMATIC: St. Charles, Minn., Aug. 31-Sept. 5.

ROOK PLAYERS: Youngstown, O., Aug. 31-Sept. 5.

ROBERT DOWNING (J. W. Morrissey, mgr.): Binghamton, N. Y., Sept. 2, Elmira 3, Corning 4, Hornellsville 5, Cleveland, O., 7-12, Washington, D. C., 14-19.

SUMMERS' COMEDY PLAYERS (George H. Summer, mgr.): Gouverneur, N. Y., Aug. 31-Sept. 5.

SI PLUNKARD (J. C. Lewis, mgr.): Cleveland, O., Aug. 30-Sept. 5.

SIDE TRACKED (Jule Walters, mgr.): Danville, Ill., Sept. 1, Champaign 2, Lincoln 3, Macomb, 4, Keithsburg 5.

SHARPLEY'S LYCEUM: Fulton, Mo., Aug. 31-Sept. 5.

SAVED FROM THE SEA (William Calder, mgr.): Springfield, Mass., Sept. 5, Worcester 7-9.

SPAN OF LIFE (William Calder, mgr.): Boston, Mass., Nov. 9-14.

SLAVES OF GOLD (Arnold Reeves, mgr.): Brooklyn, N. Y., Aug. 31-Sept. 5.

SHORE ACRES (William B. Gross, mgr.): Augusta, Me., Sept. 1, Bath 2, Lewiston 3-5, Portland 7-9, Lowell, Mass., 9, 10, Gloucester 11, Lawrence 12, Leominster 14, Clinton 15, Worcester 16, Haverhill 17, Biddeford, Me., 18, Laconia, N. H., 12.

SAXON SISTERS: Leipsic, O., Sept. 2-4.

SUNSHINE OF PARADISE ALLEY (Thompson and Ryer, mgrs.): Boston, Mass., Aug. 31-Oct. 10.

SIDE TRACKED (A. Q. Scammon, mgr.): Paterson, N. J., Aug. 31-Sept. 5.

THE IDEALS (Jno. A. Himmelein, mgr.): Elyria, O., Sept. 15.

THELAGAN EXCELSIOR STARS: Crestline, O., Aug. 31, Galion Sept. 1, Butler, 2, Ashland 3-5.

TENNESSEE'S PARDNER (Arthur C. Aiston, mgr.): Davenport, Ia., Sept. 3, Marshalltown 4, Des Moines 5, Omaha, Neb., 6, 7, St. Joseph, Mo., 8, 9, Atchison, Kan., 10, Leavenworth 11, Topeka 12.

TEXAS STEER (Sam S. Schubert, mgr.): Waterbury, Ct., Sept. 1, Willimantic 1, Norwich 3, New London 4, Hartford 5, Bridgeport 7.

THE GORMANS (Chas. F. Brown, manager): New Brunswick, N. J., Sept. 4, Trenton 5, Lancaster, Pa., 7, York 8, Hagerstown, Md., 9, Cumberland 10, Uniontown, Pa., 11, McKeesport 12, Butler 14, New Castle 15, Youngstown, O., 16.

TOWN TOPICS: Milwaukee, Wis., Aug. 31-Sept. 5, St. Paul, Minn., 7-12, Minneapolis 14-19.

THOROUGHBRED (Charles Frohman, mgr.): New York city Aug. 24-Sept. 5.

THE PRINGLES (John Pringle, mgr.): Maryville, Mo., Aug. 31-Sept. 5, Seward, Neb., 7-12, Newman's Grove 14, 15, Albion 16-19, Genoa 19.

TRILBY (Australian; William A. Brady, mgr.): Auckland, N. Z., Sept. 1-5, Honolulu, Hawaiian Island, 17-19.

TRIP TO CHINATOWN (Australian; Julian Mitchell, mgr.): Australia—indefinite.

THE SPOONERS (B. S. Spooner, mgr.): Jamestown, N. Y., Aug. 31-Sept. 5, Olean 7-10, Warren, Pa., 14-19, Altoona 21-26.

UNCLE TOM'S CABIN (Sutter and Martin, mgrs.): Louisville, Ky., Aug. 30-Sept. 2, Indianapolis, Ind., 3-5, Columbus, O., 7-9, Dayton, 10-12, Cleveland 14-16, Toledo 17-19, Detroit, Mich., 20-27.

UNCLE TOM'S CABIN (Moore and Castner, mgrs.): Syracuse, N. Y., Sept. 5.

UNCLE TOM'S CABIN (Stetson's): Greenwich, Conn., Sept. 1, Stamford 2, South Norwalk 3, New Haven 5.

UNCLE TOM'S CABIN (Witherell and Doud, mgrs.): Norton's Mills, Vt., Sept. 1.

UNDER THE POLAR STAR (William A. Brady, mgr.): New York city Aug. 20—indefinite.

WARD AND VOKES (E. D. Stair, mgr.): Chicago, Ill., Aug. 30-Sept. 5, So. Chicago 6, Grand Rapids, Mich., 7-12, Detroit 14-19, Cleveland, O., 21-26.

WILSON THEATER: Baraboo, Wis., Aug. 31-Sept. 5.

WESTON-REHMER COMEDY: Lowell, Mass.—indefinite.

WILLIAM ECHOL: Jacksonville, Ill., Aug. 3—indefinite.

WILLIAM BARRY (Louis J. Goullard, mgr.): Cleveland, O., Aug. 31-Sept. 5, Detroit, Mich., 6-12, St. Louis, Mo., 13-19, Louisville, Ky., 20-26.

WARNER COMEDY: Black River Falls, Wis., Aug. 31-Sept. 5.

WOOD JERSEY THEATRE (J. Frank Jersey, mgr.): Appleton, Wis., Aug. 31-Sept. 5, Fond-du-Lac 7-12, Oshkosh 14-19.

WAITE COMEDY (Eastern): Freehold, N. J., Aug. 31-Sept. 5, Trenton 7-12, Orange 14-19, Paterson 21-26, Yonkers, N. Y., 28-Oct. 3.

WAITE COMEDY (Western): Butler, Pa., Aug. 31-Sept. 5.

WILLARD LEE (Arthur G. Thomas, mgr.): Harlem, N. Y., Aug. 29-Sept. 5.

WARREN WOODWARD: Chattanooga, Tenn., Aug. 31-Sept. 5.

WILSON COMEDY: Peterboro, Can., Aug. 31-Sept. 5.

WOMAN IN BLACK (Jacob Litt, mgr.): St. Paul, Minn., Aug. 30-Sept. 5.

YOUNG GENTLEMAN (Jacob Litt, mgr.): St. Louis, Mo., Aug. 31-Sept. 5.

OPERA AND EXTRAVAGANZA.

ACME COMIC OPERA: Altoona, Pa., July 27—indefinite.

BOSTON COMIC OPERA (F. A. Warde, mgr.): Billings, Mont., Aug. 31-Sept. 5.

CASTLE SQUARE OPERA: Boston, Mass.—indefinite.

CONRRID-FERENCZY OPERA: New York city July 27—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.,—indefinite.

CLARA SCHUMANN LADIES' ORCHESTRA (Charles E. Perry, mgr.): Decatur, Ill., Aug. 31-Sept. 6.

CHICAGO MARINE BAND (Howard Pew, mgr.): Cleveland, O., Aug. 31-Sept. 6, Akron 7, Pittsburg, Pa., 9-19.

CORINNE EXTRAVAGANZA (Howe and Berry, mgrs.): Trenton, N. J., Sept. 14, Chester, Pa., 15, Charlottsville, Va., 16, Norfolk 17, Richmond 18, 19.

EVANGELINE (E. E. Rice, manager): Manhattan Beach, N. Y., June 15—indefinite.

EARLSCOTT OPERA: Cincinnati, O., July 27—indefinite.

GILMORE'S BAND: Washington-Park-on-Delaware, May 30—indefinite.

HENDERSON OPERA: Chicago, Ill.—indefinite.

INNES'S BAND: Philadelphia, Pa., May 30—indefinite.

JEFFERSON DE ANGELIS (Nat Roth, mgr.): New York city Sept. 3—indefinite.

KANE OPERA (Robert Kane, mgr.): Lancaster, Pa.—indefinite.

LADY SLAVEY: Boston, Mass., Sept. 7—indefinite.

NEW YORK OPERA: Cape May, N. J., Aug. 3—indefinite.

SOUSA'S BAND: Manhattan Beach, N. Y., June 30-Sept. 7.

SEIDL'S ORCHESTRA: Brighton Beach, N. Y., July 7—indefinite.

SCHILLER OPERA: Chicago, Ill., Aug. 17—indefinite.

STANLEY OPERA: Harrisburg, Pa., Aug. 17—indefinite.

STEINER OPERA: Washington, D. C., Aug. 24-Sept. 12.

TEMPLE OPERA: Indianapolis, Ind., July 6—indefinite.

WATCH TOWER OPERA: Rock Island, Ill., July 27—indefinite.

WHITE CROLE (Western; J. M. Donnerstag, mgr.): Baltimore, Md., Aug. 31-Sept. 5, New Brunswick, N. J., 7, Plainfield 8, So. Bethlehem, Pa., 9, Clinton, N. J., 10, Allentown, Pa., 11, Bangor 12.

WAITE'S OPERA (F. G. Harrison, mgr.): Lowell, Mass., Aug. 31-Sept. 5, Manchester, N. H., 7-12, Salem, Mass., 14-19.

YOUNG AND PRALINGER: Atlantic City, N. J.—indefinite.

VAUDEVILLE.

BROWN EXTRAVAGANZA: Scranton, Pa.—indefinite.

BILLY BANKS: San Francisco, Cal., Aug. 17—indefinite.

CYRENE VAUDEVILLE: Baltimore, Md., Aug. 31-Sept. 5.

CITY CLUB (T. E. Miaco, mgr.): New York city Aug. 24-Sept. 5, Philadelphia, Pa., 7-12, New York city 14-19.

FLYNN AND SHERIDAN: Albany, N. Y., Sept. 5-12.

FLYNN AND SHERIDAN'S BIG SENSATION: Reading, Pa., Aug. 29-Sept. 5.

FIELD AND HANSON: Philadelphia, Pa., Aug. 31-Sept. 5.

FARGOLI (Henry Greenwall, mgr.): Boston, Mass., Aug. 31-Sept. 5.

GUS HILL'S NOVELTIES (Gus Hill, prop. and mgr.): New York city Sept. 7-12, Boston, Mass., 14-19.

GAY NEW YORKERS (George W. June, mgr.): Cincinnati, O., Aug. 30-Sept. 5, Cleveland 7-12, Indianapolis, Ind., 14-19.

IDA SIDDONS BURLESQUE: Cleveland, O., July 13—indefinite.

ISHAM'S OCTOROONS, (Isham and Graff, mgrs.): Harlem, N. Y., Aug. 31-Sept. 5, Washington, D. C., 7-12, Philadelphia, Pa., 14-19.

JAMES THORNTON (Lesser and Wolf, mgrs.): Cleveland, O., Sept. 7-12, Detroit, Mich., 13-19.

LOIE FULLER (Ed. A. Stevens, mgr.): New York City, 31-Sept. 26.

LONDON GAIETY GIRLS: Fall River, Mass., Sept. 3-5.

MERRY WORLD (Clair M. Patee, mgr.): Jersey City, N. J., Aug. 29-Sept. 5.

MAY HOWARD (Tom Miaco, mgr.): Washington, D. C., Aug. 31-Sept. 5.

NEW YORK STARS (Gus Hill, prop.; F. D. Bryan, mgr.): Brooklyn, N. Y., Sept. 7-12, Newark, N. J., 14-19.

PHILADELPHIA MAIDS (Norman Moore, mgr.): Chester, Pa., Aug. 31-Sept. 2, Reading, 3-5, Scranton, 7-9, Wilkesbarre, 10-12, Harrisburgh, 14-16, Wilmington, Del., 17-19.

RUSH EXCELSIOR (Ed. F. Rush, mgr.): Providence, R. I., Aug. 31-Sept. 5.

ROSE SYDELL: New York city Aug. 31-Sept. 5, Brooklyn, N. Y., 7-12.

TONY PASTOR (Wm. B. Henry, mgr.): Toledo, O., Aug. 30-Sept. 2, Detroit, Mich., 3-5.

TURNER'S ENGLISH GIRLS: Philadelphia, Pa., Aug. 3—indefinite.

TWENTIETH CENTURY SPORTS: New York city Aug. 31-Sept. 5.

TWENTIETH CENTURY MAIDS: Newark, N. J., Aug. 31-Sept. 5.

VANITY FAIR (Fred. J. Huber, mgr.): Harlem, N. Y., Sept. 7-12, New York city 14-19.

MINSTRELS.

AL. G. FIELD (John W. Vogel, manager): Dayton, O., Sept. 1, Indianapolis, Ind., 2, Terre Haute 3, Evansville 4, Washington 5.

BIG SIX: Jackson, O., Aug. 31-Sept. 2.

COLORED SPORTS: New York city Aug. 31-Sept. 5.

CLEVELAND AND HAVERLY: Philadelphia, Pa., Aug. 31-Sept. 5.

COLES (W. S. Coles, manager): Pawnee City, Mo., Sept. 1, Wymore 2, Marysville, Kan., 3, Manhattan 4, Junction City 5, Clay Centre 7.

GEORGIA UNIVERSITY GRADUATES (John E. George, manager): Delano, Minn., Sept. 3, Wabasha 4, Red Wing 5, Delena 8.

GORTON'S (C. H. Larkin, manager): Red Bank, N. J., Sept. 1, Asbury Park 2, Long Branch 3, Freehold 4, Mt. Holly 5, Woodstown 7, Salem 8, Bridgeton 9.

GEORGIA MINSTRELS: Little Rock, Ark., Sept. 3, Hot Springs 4, Texarkana 8, Clarksville, Tex., 9, Paris 10, Denison 11, Greenville 12.

HI HENRY: Lebanon, O., Sept. 2, Richmond, Ind., 3, Greenfield 4.

MCCABE: Ft. Wayne, Ind., Sept. 3.

PRIMROSE AND WEST: Elmira, N. Y., Aug. 29, Rochester 31-Sept. 2, Buffalo 3-5, Cleveland, O., 7-9.

CIRCUSES.

BENTLEY: New York city—indefinite.

BARNUM AND BAILEY: Gouverneur, N. Y., Sept. 1, Oswego 2, Norwich 3, Binghamton 4, Cortland 5.

BUFFALO BILL: Milwaukee, Wis., Aug. 24-Sept. 5.

FOREPAUGH AND SELLS BROTHERS: Salina, Cal., Sept. 1, San Jose 2, San Francisco 3-12.

GREAT WALLACE (B. E. Wallace, prop.): Kensington, Ill., Sept. 1, Crown Point, Ind., 2, Hammond 3, Rensselaer 4, Monticello 5.

GREAT SYNDICATE: Fairmount, W. Va., Sept. 1, Clarksburg 2, Sutton 3, Buchannan 4, Weston 5.

HENRY ANDREWS: Brooklyn, N. Y., Aug. 31-Sept. 9.

HUNTING'S: York, Pa., Sept. 1, Lancaster 2.

LEE'S: Grafton, W. Va., Sept. 1, Newburg 2, Rowelsburg 3, Oakland, Md., 4, 5.

RICE'S CIRCUS CARNIVAL: Manhattan Beach, N. Y., June 15—indefinite.

RINGLING BROTHERS: Jacksonville, Ill., Sept. 1, Jerseyville 2, Collinville 3, Springfield 4, Decatur 5, Indianapolis, Ind., 7, Seymour 8, Louisville, Ky., 9, Huntington, Ind., 10, Evansville 11, Princeton 12.

WALTER L. MAIN: Hempstead, L. I., Sept. 1, Flushing 2, Long Island city 3.

WELSH BROTHERS: Sunbury, Pa., Sept. 2, Seling's Grove 3, Lewistown 4, 5.

MISCELLANEOUS.

BUCK TAYLOR: Buffalo, N. Y., July 27—indefinite.

BALDWIN: Philadelphia, Pa., Aug. 31-Sept. 5.

DAY (Hypnotist; Fred. A. J. Denwick, mgr.): Glens Falls, N. Y., Sept. 1, 2, Wheeling, W. Va., 7-12.

D. M. BRISTOL'S EQUINES (John C. Patrick, mgr.): Baker City, Ore., 31-Sept. 1, Boise City, Idaho, 2-5, Pocatello 7, 8.

KEMP SISTERS: Butler, Pa., Aug. 24-Sept. 4.

LEEDS (Hypnotist; J. C. Davis, mgr.): Philadelphia, Pa., Aug. 24-Sept. 5, Pittsburg 7-26.

MASON FAMILY: Barnstead, N. H., Sept. 1, Shapleigh, Me., 2, Ross Corners 3, Linnington 5.

NORRIS BROTHERS: London, Can., Aug. 31-Sept. 5.

THE SAGES (A. S. McDoie, mgr.): Philadelphia, Pa., Aug. 31-Sept. 5, Norristown 7-12, Lancaster 14-19.

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VAUDEVILLE STAGE

"THE LITTLE GEM"

LEONA LEWIS.

This is a picture of Leona Lewis, a rising comedienne, who is known as "The Little Gem." She was born in New York city in 1875, and began her stage career at the tender age of nine, singing in German opera at the old Oriental Theatre in this city. During the following five years she sang in a church choir as leading soprano, and filled a number of dates at Sunday night concerts, singing operatic selections and high-class sentimental ballads. Her favorite songs at that time were "Farewell, Marguerite," and "The Song that Reached My Heart."

Her first appearance in vaudeville occurred at the old National Theatre about six years ago, where she met with a flattering reception. After that she sang at the Windsor, Union Square, and Fourteenth Street Theatres.

At the age of sixteen she joined Flynn's London Gaiety Girls, and played the principal soubrette roles with that organization for two years and a half. After that she played dates for a while. One of her engagements lasted for eight weeks. This was at the Lyceum Theatre in Boston, where she became a very great favorite.

In 1894 she joined The Colonel and I, remaining with the company for six months, playing the principal female role. She was then obliged to retire on account of illness, and did not do any singing for almost a year. When she recovered she began playing dates, and since then has filled highly successful engagements at Proctor's houses, the Central Opera House, the various roof-gardens, the London, Miner's, and all of the best vaudeville houses in and around New York.

Miss Lewis has helped to bring into popularity some of the best known songs of the day, including "Mother Was a Lady," "My Little Circus Queen, "On The Benches In The Park," and many others. Her voice is sweet and sympathetic, and she has an amount of personal magnetism which helps her to hold the attention and win the applause of her audiences. She has had some very flattering offers to go into farce-comedy next season, but prefers to remain in vaudeville, playing dates in the theatres of New York and the neighboring cities.

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

The Lumiere Cinematographe is still the strong feature of the bill. The vaudeville attractions include Mr. and Mrs. Sidney Drew, Sidney Grant, and Miss Norton, sketch artists; Clotilde Antonio, equilibrist; Swift and Chase, musical comedians; the Sisters De Van, ladder act; De Bessel, clay modeler; Moore and Brydges, vocalists; Juno Salmo contortionist; Hogan and Glenroy, comedians; Kherns and Cole, the Althea Sisters, Walter J. Talbot, and Newell and Shevette.

Proctor's Pleasure Palace.

John C. Rice and Sally Cohen head the list, which includes A. O. Duncan, ventriloquist; Cushman and Holcomb, sweet singers; Esme and Leon, trapeze act; Fritz Leslie and Eddie, grotesques; Conway and Leland, the monopedes; Florence Wolcott, singer; McBride and Gordon, Irish comedians; Baker and Randall, dancers; Arnold Sisters, duettists; Bartell and Morris, musical comedians; Lulu Theis, negro songs; Halliday and O'Brien, comedians; Mlle. Atlas, revolving globe act; May Bryant, comedienne; and Marguerite Veroni, serio-comic.

Proctor's.

Pat Reilly, the cartoonist, heads a list which includes Morton and Revelle, sketch artists; Rosie Rendel, transformation dancer; Thompson and Bunnell, musical comedians; Kenney and Russell, knockabout comedians; Miles and Raymond, comedy duo; Leon Sisters, duettists and dancers; Montcriff and Merideth, Irish comedians; Arthur Emerson, hand balancer; Moya, imitator; Alida Ferault, Florence King, Eunice Hill, Edna Aug, Hattie Clifford and Jeannette Lewis, comediennes; Charles H Duncan, character singer; Frank G. Mack, comedian, and Amalia Rene, Tyrolean warbler.

Tony Pastor's.

The bill includes Pollie Holmes, "the Irish Duchess;" Imogene Comer, vocalist; Bernard Dyllyn, baritone; Ellnore Sisters, comediennes; Frank Moran, monologuist; The Evans in their "kid" specialty; Lizzie Ramsden, transformation dancer; Lewis and Elliott, sketch team; Farrell and Taylor, musical act; Eldora and Norine, jugglers; Lottie Mortimore, serio comic; the Lorretts, shadowgraphists; Hines and Carroll, comedians; and Charles E. Sherman, stereopticon singer.

Koster and Bial's.

This is the closing week of the preliminary season at this house. The bill includes the Flying Jordans, Clara Wieland, chanteuse; Hayes and Port, acrobatic comedians; O'Brien and Havel, acrobatic sketch, and Zaeo, poser and dancer; Ed Latell, musical comedian; Alburtus and Bartram, club jugglers; Forrest and Masaud, dancing and acrobatic sketch, and Clermont and his trained animals. The regular season will open next week, with a big bill of foreign novelties and Clay Fitzgerald as a special attraction.

Hammerstein's Olympia.

This is the last week of the regular roof-garden season. The bill includes Prof. Sherman's Caprine Paradox, a troupe of performing goats, which make their New York debut; Papinta, the myriad dancer; Leola Mitchell, Rachel Walker, and many others.

Grand Central Roof-Garden.

There are several special nights here this week. The regular bill includes Murphy and Gilbert, Valesca, Hughes and Lindsay, Alfareno, Sherman and Morrissey, Leona Lewis, and Fernando's trained animals.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Mr. and Mrs. Sidney Drew appeared in a new comedietta called A Model Young Man. It is very amusing, and gives Mr. Drew a much better chance to display his talents as a comedian than any of the pieces in which they have been seen hitherto. His finish to the sketch, in which he changes by degrees from tears to hilarious laughter, was very well done. The piece was written by J. Hayes Tuttrell.

John J. Burke and Grace Forrest appeared in a hodge-podge sketch, made up of gags and songs strung together in an amusing way. Mr. Burke had a good deal of fun with the piano player. His "Orpheus" performance on the snare and bass drums and cymbals was loudly encored. The Brothers Diantas have improved vastly, and their musical clowning and hat-throwing met with great favor. The Mendosa Sisters did some daring and graceful tricks on the trapeze. The Fenz Brothers sang German duets in strong voices. Hines and Remington were seen in their amusing sketch of East-side life. The Æolian Trio sang sweetly. Nelson and Milledge were amusing in an extravagant comedy sketch. Collins and Collins told some new jokes and sang several comic songs. Ray Burton's work on the wire met with warm approval. Edwards, the ventriloquist, made his wooden figures talk entertainingly. Charles H Prince sang songs in the serious and comic vein, and Professor Aitken displayed some excellent views with the aid of a stereopticon. The Cinematographe aroused as much interest as ever. The new pictures were "The Champs Elysées, Paris," "Feeding the Baby," "The Fencing Bout," "An Angry Sea," and "Spanish Artillery Practice."

HAMMERSTEIN'S OLYMPIA.—Leola Mitchell, "The Living Doll," continued her success last week. She has changed her act slightly and wore some stunning new costumes, which make her look more fetching than ever. Papinta created her usual sensation with her wonderful myriad dances. When the pictures of Bryan and and McKinley were thrown on her skirts the audience expressed its feelings by continued shouts, with the odds greatly in McKinley's favor. Rachel Walker sang three songs which she had not sung here before. "Kathleen Mavourneen" and "No, Sir" and an operatic selection were her offerings. Hampton's dog circus was a pleasing feature. During the progress of this act the big monkey, which is chained to the rocks near the stage, became greatly excited, and performed some tricks which caused the audience to yell with laughter.

Acrobatic acts of various kinds were introduced by Van Auken, McPhee and Hill, the three La Martine Brothers, Bennetto and Rito, and Nelson, Glinseretti and Demonio. All were liberally applauded. Almont and Dumont prepresented their refined musical act. May Howard sang a medley and "Polly's a Peach," assisted by her clever little gallery singer. The Quaker City Quartette sang some selections well. "Johnny, My Old Friend John" was a good song in its day, but it is no longer as fresh as new moon hay, and the comic man of the quartette ought to find a new ditty to take its place. Senorita Baranco danced well and the Beaumont Sisters sang some up-to-date songs.

KOSTER AND BIAL'S.—The Acme Four made their first appearance here, and presented their amusing sketch, Tubbs's Visit. Mason and Henley, the original "one and a half," were very funny. Edgar Ely made a big hit in the dude of the future. He is improving his act all the time. Salmo did some clever acts in the contortion line.

The rest of the bill was the same as the week before. The Flying Jordans were easily the favorites, their wonderful leaps and catches winning abundant applause. O'Brien and Havel made a pronounced hit with their sketch, in which O'Brien does some splendid tumbling. Zaeo's dancing and light effects were applauded. Clara Wieland sang her songs in a dashing way. Clermont's Animals continued their great success.

PROCTOR'S PLEASURE PALACE.—Rosie Rendel returned and made new friends by her clever transformation dancing. The Comedy Trio sang, danced, and talked in a bright, amusing way. George H. Timmons was repeatedly encored for his sweet singing. He also played well on the harp. Morton and Revelle were very amusing with their bright comedy and quick talk. Miles and Raymond, Kenny and Russell, Leonard and Bertram, Ward and Brown, and Gordon and Lick presented funny sketches of different kinds. Jeanne te Lewis and Amalie Rene sang new songs. Nick Adams created laughter with his monologue. Fannie Leslie did some very difficult tricks in the contortion line. Little Edna Aug was warmly applauded for her very clever singing and dancing. She will soon become a great favorite.

PROCTOR'S.—Ben F. Grinnelle and Charles Fostelle were warmly welcomed on account of their hit here on a former visit. Their act is very bright and amusing. John and Harry Dillon sang parodies with political points which divided the house into factions. Charles Robinson made an emphatic hit with his Hibernian drolleries and songs and eccentric dancing. Grace Sherwood appeared in three changes, and sang and danced in a very captivating way. Price and Steele won laughs by the score with their acrobatic comedy. Lewis and Elliott made a hit in a clever sketch with a very amusing pantomime finish. New songs were sung by Maud Bevington, Marie Culp, Louise Montrose, and Melrose and Elmar.

Bates and Bates made fun as they played on various instruments. Cooper and Stewart, Crosby and Lee, and Oliver C. Pattern furnished excellent comedy turns. John C. Weston did some very clever club swinging tricks, while doing a clog. Herbert and Kola proved themselves very elastic in their contortion act. A special word of praise is due May Wentworth for her clever rendition of Will H. Fox's piano monologue.

TONY PASTOR'S.—Imogene Comer sang some pathetic songs in her rich voice and was obliged to respond to several encores. Lizzie Ramsden made her quick changes and did her dances gracefully. Thomas and Quinn were very amusing in their Irish comedy act. Billy Payne made a big hit with his violin and his gags. Diverting sketches were introduced by Gould and Burt, The Keegans, Clark and St. Clair, Sam and Kittie Morton, and The Nelson Trio. Up to date songs were sung by Lulu Theis, Gussie Newcombe, and Bessie Searle. Val Vino did some clever Japanese juggling. Edwin Latell is as popular as ever, and his musical monologue was accorded its usual tribute of laughter and applause.

CASINO AND AMERICAN GARDENS.—The season at these resorts closed on Saturday night. Hodges and Launchmere continued their great hit last week. Annabelle danced herself into favor. Marie Celeste sang well. Casey and Le Clair were very amusing, and Ida Russell was successful in her character songs. Delia Stacey and Hope Booth continued to whoop things up in the "sensational" line.

MADISON SQUARE ROOF GARDEN.—Leona Lewis made a distinct hit last week, and her chic and clever style of singing captivated the audience completely. Press Eldridge was as funny as ever. Caron and Herbert were as nimble and clever as usual in their splendid acrobatic act. Dainty little Lucile Sturges renewed the success she made earlier in the season, and was repeatedly encored. The season closed on Saturday evening.

GRAND CENTRAL PALACE ROOF GARDEN.—The Wellros Troupe appeared in a pantomime called Love and Intrigue. The troupe is composed of two men and two pretty women. Their performance was not startling. The gold and silver ballet made a hit. Madame Pianka and her lions were applauded, and the other features were well received.

THE ABBOTT SISTERS AND LI

The Twin Sisters Abbott, Bessie and Jessie, returned home on Friday last by the *St. Louis*, which also brought Li Hung Chang, the great Chinese statesman, and his suite. The pretty sisters with the sweet voices made a complete conquest of the old Viceroy. Although he was extremely dignified with the rest of the passengers, Li Hung Chang unbent when conversing with the Misses Abbott, and was, as they enthusiastically declared to a MIRROR man on Saturday, "just the dearest, sweetest, loveliest old man we have ever met."

A concert was given on board on Wednesday evening to which Li was invited. He sat in his big chair clad in most gorgeous rainment, and wearing his three-eyed peacock feathers and his famous yellow jacket. He did not appear to take any interest in the proceedings until the Abbotts appeared. He seemed to be greatly pleased with their singing and the following morning sent his secretary, Lord Li, with a message complimenting them and asking them to call upon him in his apartments. He greeted them very cordially and presented each of them with his photograph, decorated on each side with Chinese writing in his own hand, telling of his admiration for them. He then asked them as a special favor to sing "Linger Longer, Lucy," pronouncing the name of the song in very clear English. The abbotts had several chats with Li afterward and were greatly charmed with him. They also became fast friends with Lu Fung Lo, the interpreter, and several of the other distinguished members of the party. Two of the Cninamen wrote poems in the girls' albums, expressing in most extraordinary verse the loftiest sentiments and wishes for their happiness.

The Abbotts were very much elated over their great success in London. They not only became instant favorites with the public, but were taken up by society and sang at the houses of the most aristocratic families in England. They were complimented by the Prince and Princess of Wales, and altogether had a delightful Summer. They had fully intended remaining in Europe for a year at least, but the very tempting offer made them by Charles Frohman to join Chevalier's company for the season could not be resisted, so they returned home. They have some very beautiful costumes which they will wear during their engagement, which opens next Monday at the Garrick.

WEBER AND FIELDS'S OPENING.

Weber and Fields's Broadway Music Hall opens the season next Saturday night, Sept. 5, with an extra strong vaudeville bill, supplemented by Joseph Herbert's burlesque, The Art of Maryland. The production is to be one on a scale unusual to the big Broadway houses. The cast is an unusually strong one, including Charles J. Ross, Sam Bernard, John T. Kelly, Thomas J. Ryan, Mabel Fenton, Lillian Swain, and Yolande Wallace. Mr. Herbert's method of treatment has not been divulged, and will not be until the opening night. Report, however, is to the effect that the author of Thrilby and The Birth of Venus has outdone himself in the way of producing a highly tuneful and ludicrous concoction. The score is by John Stromberg. The vaudeville portion of the bill is as follows: Weber and Fields, Lottie Gilson, Ross and Fenton, Sam Bernard, John T. Kelly, and Alburtus and Bartram.

HARLEM'S NEW MUSIC HALL.

Oscar Hammerstein is busier than ever. His latest work is the transferring of a hall in his Harlem Opera House building into a music hall. The place was formerly used for balls and entertainments. The room is 75x100. It will be decorated in red, white, and gold, and will be illuminated with 3,000 electric lights. The stage has an opening of 42 feet; it is 60 feet wide and 35 feet deep. The place has been entirely remodeled at great expense. It will be connected with the theatre, and one ticket will include admission to both. The opening will occur on or about Oct. 5. Papinta, Neuman, the mind-reader, and some of the best features from the Olympia will be in the opening bill. Mr Hammerstein intends to use a number of the people engaged for Olympia at both houses.

Next Spring he will begin work on a glass-covered roof-garden, which will cover the entire top of the Harlem Opera House.

LOTTIE GILSON RETURNS.

Lottie Gilson, "The Little Magnet," is back from Europe, with a funny French poodle and a half dozen trunks filled with swell costumes from the leading establishments of Paris and London. Miss Gilson is under exclusive contract with Weber and Fields, and will appear only at the Broadway Music Hall. She has a dozen new songs which she will sing at the opening of the Broadway Music Hall next Saturday night. She will make a special feature of "Parlor Sofa Politics."

A POPULAR SINGER.

JULIUS P. WITMARK.

Among the capable company which presented A Trip to Chinatown, Hoyt's most successful comedy, there is no greater favorite than Julius P. Witmark, who was termed the sweet singer of the company.

Although still a young man, he served his apprenticeship years ago, beginning his career as a Madrigal boy with Birch's San Francisco Minstrels in 1883, after which he was extensively featured as the marvelous boy soprano of Thatcher, Primrose and West's Minstrels.

For the past four years he has been a member of the Chinatown company, during which he has played and sung from Portland, Me., to San Francisco.

The name of Witmark is also known through the musical publications of M. Witmark and Sons, New York, of which firm Julius P. is a member. They have launched the most successful popular songs of the past year; among the best known of which are "The Sunshine of Paradise Alley," "Her Eyes Don't Shine Like Diamonds," "Only One Girl In The World For Me," etc. These three songs were phenomenally successful. The demand from the different parts of the country where Mr. Witmark sang these songs was enormous.

Mr. Witmark, on or off the stage, is a quiet, refined and unassuming young man, with none of the airs or affectation which so often develop in stage people who meet with success. Business interests here prevented him from going to Australia with Chinatown, and he has accepted an engagement with the new Casino production, The Gold Bug, for which he is now rehearsing. Mr. Witmark will feature a number of new songs specially written for him, and will no doubt bring them into great popularity through his clever rendition of them.

BOBBY GAYLOR'S DOUBLE.

Over at the Third Avenue Theatre last week appeared a performer who in voice, manner, and appearance presented an absolute duplicate of Robert Gaylor. The man's name is Dan Barrett, and he might easily claim Mr. Gaylor as a twin brother.

"No, I haven't seen him, but all my friends have been telling me about him," said Mr. Gaylor, last week.

"As far as I can learn, this fellow Barrett is all right. But it's the worst case of steal I ever heard of. He's using all my stuff, and that's what makes me sore. Of course, I can't blame him for imitating me. Some people would feel flattered to have a fellow using you as a pattern. But why don't Barrett get an act of his own? Or why don't he put a line on the programme saying 'By kind permission of Robert Gaylor,' or words to that effect? 'Pon my soul, it's the biggest case of kidnap I ever heard of. I'm thinking of having myself copyrighted. They couldn't use me then without paying royalties."

HARRY DAVIS'S ENTERPRISES.

The season in Pittsburg will begin on Sept. 7, when the Avenue Theatre will again open as a continuous performance house. The location of this house, its magnificence and the novel features offered, make it the leading pleasure resort of the city. The policy of the past season, that of a stock company composed of well known metropolitan favorites in a sterling line of plays, will again be inaugurated on Oct. 5. With the opening will be presented Lumiere's Cinematographe and the leading vaudeville artists of the old and new world.

On Sept. 14 the Eden Musee will be opened, exhibiting weekly all the features available, including freaks, curios, and a stage performance. On the same day the Eden Musee in Altoona will inaugurate the season of 1896-97.

MAUD REVELLE INJURED.

Maud Revelle, of Morton and Revelle, sketch artists, while riding her bicycle on the Boulevard last Tuesday night, was run into by a scorcher, who made his escape without waiting to see what damage he had done. Miss Revelle was badly injured, and was taken to the Manhattan Hospital, where she is now nursing a broken knee cap. Mr. Morton will have to get a new partner temporarily, as the team starts on tour in a few days with Hopkins's Trans-Oceanics.

PAULINE MARKHAM IN VAUDEVILLE.

Pauline Markham will appear shortly in the vaudeville theatres in a musical sketch founded on an old operetta of Offenbach's. She will have the assistance of Edith Hall and Harry Lightwood. Miss Markham will impersonate a naval lieutenant, Miss Hall a vaudeville singer, and Mr. Lightwood a coster. The sketch is light and breezy, and is called The Follies of a Night.

ANOTHER MUSIC HALL.

David Kraus, formerly manager of the Imperial Music Hall, signed a ten years' lease, on Tuesday last, of the property at 126, 128 and 130 East Fourteenth Street, upon which Grace Chapel now stands. The property belongs to John T. Smith.

The chapel is 75x167 feet. The front will be torn down, the entire building will be re-

transformed into a first class music hall. The place will be called the New Star Garden, and will be opened about Oct. 15.

THE STANDARD OPENS.

The Standard Theatre practically new from proscenium to dome, brilliant in its new dress of paint and gilding, illuminated with hundreds of electric lights, and filled with an expectant throng of amusement lovers, was opened on Saturday evening Aug. 29.

Vaudeville was the attraction. **La Loie Fuller, after a Summer's rest, made her reappearance and was greeted warmly. Her dances were four in number: 1. "Night;" 2 "X X X X X;" 3. "Fire;" 4 "As produced at the Folies Bergere, Paris, 1896." She did not introduce any startling novelties. The light effects were of** course, superb, especially in the fire dance. The last dance was done in front of several mirrors, with three large sheets of transparent glass between the footlights and the dancer. She seemed to be dancing in a huge glass case.

Miss Fuller's dances, as well as the turns of almost all the other performers, were spoiled by the orchestra, which was the most incompetent one that ever played in a New York theatre. The leader was at sea from the beginning of the programme till the end, and his men followed him in floundering fashion, which was simply awful. Zelma Rawlston, by dint of hard work in the way of beating time, and correct singing, managed to get pretty fair accompaniments, and made the hit of the evening. The audience was in sympathy with the performers, and when Miss Rawlston got control of the erratic musicians the applause was loud and long. She was particularly successful with a new English song entitled "The Piccadilly Johnny with the Little Glass Eye."

Tim Murphy impersonated Irving, William J. Bryan in his famous "crown and cross" speech, McKinley, Jefferson, Robson, Sol Russell, and Lawrence Barrett as Cassius. His performance made a big hit. Frederick Hallen and Mollie Fuller introduced a pleasing sketch, which included singing, dancing, gagging, and other things. It is a brisk sketch and went well. John W. Ransone's political gags were well received. Hodges and Launchmere were very successful with their singing and dancing sketch. Stuart, the male Patti, Nini Diva, Madame Alma, the Nichol Sisters, and Stick, Zeno and Anita were also on the bill.

EUGENE STRATTON ARRIVES.

Eugene Stratton, the American comedian who went to London in 1879 with Haverly's Mastodons, and who has reached a high position in the London music halls, arrived on the *St. Louis* on Friday. He has come over to fill a four weeks' engagement at Koster and Bial's next Monday. A MIRROR man called on him at the Imperial Hotel on Saturday, and found him in the midst of his luggage, busily preparing for a trip to Buffalo, where his relatives reside.

"I am delighted to be back in New York," said Mr. Stratton, "even for a few weeks. I have not recovered from my surprise at the changes in New York. When I left here Union Square was the theatrical centre, but I see the Rialto, like everything else, has moved up. Yes, I have been quite successful in England, and hope to be well received here. I will sing 'The Idler,' my latest success; 'Is Yer Mammie Always Wid Yer?' and other songs. You'll pardon me for having to leave you, won't you. I have to catch my train. Drop in and see me when I get back, and we'll have a real chat."

Mr. Stratton's wife is with him. She is a daughter of "Pony" Moore.

OLYMPIA'S ATTRACTIONS ARRIVE.

The Colibris Troupe of Midgets and the members of Girgolati's flying ballet troupe arrived in New York on Friday morning last on the *Normania*. They went at once to Olympia to pay their respects to Mr. Hammerstein, and were then escorted to their boarding-house by Alfred Aarons, who had his hands full keeping the little people from falling into the cable slots on Broadway. There are ten in the Colibris Troupe, seven men and three women, and their appearance caused a great flutter of excitement on Broadway. These little people have been famous in Europe for years past, and had refused every offer to come to America until Hammerstein staggered them with his terms. The flying ballet comes direct from a two years' run at the Drury Lane Theatre, London. Both troupes will be in the opening bill next week.

TONY PASTOR'S ROAD TOUR.

Harry Sanderson received a letter from Tony Pastor yesterday, in which he speaks enthusiastically of the business his company is doing on the road. On Thursday evening, in Buffalo, with William Jennings Bryan in opposition, the Star Theatre was packed to the doors, and hundreds were turned away. Mr. Pastor is highly elated over the great success of his road season so far.

SOUSA AT OLYMPIA.

John Philip Sousa and his splendid band will come direct from Manhattan Beach to Olympia next Monday, and will play there during the entire week. This attraction will cost Mr. Hammerstein the tidy sum of $4000, but a little thing like that never bothers the busy manager, who seems bound to give his patrons the best that can be had, no matter what the cost may be.

VAUDEVILLE JOTTINGS.

The Third Avenue Theatre opened as a vaudeville house under the management of Frank B. Carr on Saturday evening, Aug 22. Excelsior, "a spectacular travesty," was the attraction. The attendance was large.

John C. Rice and Sally Cohen are at Proctor's Pleasure Palace this week. They will be at Keith's Union Square Sept. 14 and at the Standard Sept. 21.

W. S. Cleveland's and J. H. Haverly's Minstrels in one grand organization, opened their season at Pittsburg, Pa., on Aug 17, with great success.

Sousa's Band will play at the Olympia Roof Garden during the week of Sept. 7.

Anna Held will sail from Europe on Sept. 8.

Yvette Guilbert's next American tour will be managed by Jefferson S. Lesburger. She will start at Boston on Jan. 14.

Robert Biel has secured the lease of the Schiller Theatre in Chicago, and will run it as a vaudeville house.

Moore and Brydges, who are at Keith's this week, are favorites in the West.

Angeline Norton, of Grant and Norton, the refined sketch artists, has entirely recovered from her recent illness, and is in the bill at Keith's.

Louise Valentine, daughter of Ada Boshell, has been engaged for the Ida Fuller company. She will do her banjo song and dance specialties.

The first of J. W. Herbert's burlesques to be produced at Weber and Fields's Broadway Music Hall, is called Art of Maryland. The cast will require twenty-seven people. Koss and Fenton will play the leading roles, and John T. Kelly, Sam Bernard, Thomas J. Ryan, and Lillian Swain will play important parts.

Robert Grau is booking Editha's Burglar in the leading vaudeville houses. The company producing it is headed by A. C. Deltwyn.

The Star Theatre, Hoboken, may not open this season, as the Mayor and Council are opposed to giving the place a license.

Weber and Fields are considering a travesty on Nethersole's Carmen by Vivia Ogden.

Harry Winchell, Juno H. Hart, A. W. Elmer and wife, Ernest Bissell, and Ray Vernon will join the Old Dan Tucker company next week.

May Trado, the baby skirt dancer and singer, is a resident of Hoboken.

Powers Brothers closed a season of eight weeks at Rocky Point, R. I., on Aug. 28. They jumped direct to the Toronto, Ont., Exposition, for two weeks. They will play Canada and New England fairs during September and October, and will open with the Flying Jordans' Vaudevilles in November.

Dan Sherman and Morrissey were re-engaged for an extra week at Keith's Bijou, Philadelphia, on account of the hit they made in their sketch taken from Old Dan Tucker. The road season of the play will begin at Wilkesbarre, Pa., on Sept. 7.

Herr Kaoln, a juggler who is said to be equal to Cinquevalli, will make his American debut at Keith's Union Square the week after next. When he finishes his tour of the Keith circuit he will be seen at Koster and Bial's.

Manager Waldmann, of Newark, N. J., during the Summer has added to the comfort of the patrons of his house by refitting it with new orchestra chairs. The interior has been brightened by the use of new paint and new wall paper and presents a very cosy appearance. During the coming season he will present only the best vaudeville attractions at his usual popular prices. The prospects for a successful season are excellent.

Mrs. Alice J. Shaw and her pretty twin daughters were a special feature of the bill at Keith's Boston Theatre last week. Their whistling solos and trios made a big hit. They will be seen shortly at the Union Square.

Chinese night will be celebrated at the Grand Central Palace Roof Garden to-night. The entire co. and orchestra from the Chinese Theatre in Doyers Street will be in the bill, and will give selections from favorite plays and operas. Yent Gam, the celebrated Chinese actress, will be the star.

John T. Kelly has signed with Weber and Fields, and will remain all season at their Broadway Music Hall.

Hadley and Hart, the musical artists, made a big hit in Toronto last week, and did not play "God Save the Queen" either.

An order has been granted by Justice Beach of the Supreme Court, upon application of Counsellor M. Strassman, that Mr. Harry Brunelle, of Proctor's Theatre, shall legally adopt such name, and his naturalization certificate was amended accordingly. This will permit him to vote at the coming election under the name of Harry Brunelle.

Josephine Sabel will not sail for Australia on Sept. 17 after all. Her departure has been postponed till a later date, and she will fill several engagements in America before starting. She is now visiting her relatives in Kentucky. Sept. 6 she opens at the Academy of Music, Milwaukee, and on Sept. 14 she will be the star attraction at the Masonic Temple Roof-Garden, Chicago.

"I Love Only You" is the title of a new song which is becoming very popular. It has been splendidly received wherever it has been sung, and is a composition of great merit. So many inferior songs are placed on the market that it is a pleasure to find one that is worthy of praise. In "I Love Only You" there is a simplicity of treatment in the melody, combined with rare sweetness and harmony. The composer, J. L. Meyle, is to be congratulated on his hit. The song is published by the Oliver Ditson Company, of Boston.

Owing to Papinta's continued success at Hammerstein's Olympia Mr. Hammerstein has re-engaged her for four weeks in October, making twenty-four weeks in all. She is the first American artist to be featured at the Olympia.

Daisy Mayer has scored a big hit in London. She remains indefinitely at the Royal Music Hall, having been re-engaged.

Pablo Diaz, whose marvelous feats upon the swinging rings has won him many admirers at Hammerstein's Olympia, has extended his engagement for four more weeks. His act is one of the best of its kind.

Besides the Abbott Sisters, the following English specialists are booked to appear next week with Albert Chevalier at the Garrick. Harry Atkinson, Cyrus Dare, Alfred West, Lionel Lewis, William Joel, Elsa Joel, and Bertram, the favorite entertainer of the Prince of Wales.

FOREIGN NOTES.

The three Sisters Hawthorne are again delighting Londoners with American songs.

Tom Browne, the whistler, made a hit recently at the South London Palace.

Henry Sutton, formerly connected with the Alhambra, has almost recovered his health.

Tom Costello, the English vocalist, recently received a present of a race horse from a friend. He has named the horse "Dick Burge."

The directors of the Alhambra recently declared a dividend at the rate of fifteen per cent.

Princess Pauline, a serio-comic contortionist, was recently married to Serpentello, a contortionist and neck-dislocator.

Vanoni is singing again in London.

Two aeronants have recently lost their lives in France owing to bad management of their balloons.

The Vivagraph and the Theatrograph are the two latest inventions in the moving picture line.

The Crawford Brothers and Larry Dooley are with Moore and Burgess's Minstrels.

Sequah will hereafter be known as Hannaway Rowe Sequah.

Danger Lights, a dramatic sketch, by Sutton Vane, is being done by Rachel De Solla and Oscar Adye at the London Canterbury.

George Bernard Chapman, who originated the red-nosed comedian, over thirty years ago, died in London recently at the age of sixty-three.

Marie Loftus is singing a new song called, "The Seven Ages of Serio-Comedy."

Willie Thorne is the proud father of a boy, born on July 30.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—A new epoch in the history of the cheap price and immensely popular Hopkins's establishments in the West is marked in the beginning of the week of Aug. 23. The elegant Grand Opera House of St. Louis, for years the home of the highest priced attractions, opened under the Hopkins management with the same style of mixed entertainment, and the same scale of prices that has met with such great favor in Chicago. At the same time the Hopkins's West-Side Theatre, of Chicago, began its regular season, and the elaborate production of the successful rural drama, Uncle Josh Spruceby, ushers in the new deal of regular price combinations at the 10 20 30 scale of prices. By this arrangement the circuit is enabled to obtain the very best of plays, the pick of vaudeville stars and attractions. At the Hopkins's South-Side Theatre an unusually strong bill, even for that house, was prepared. The long engagement of the Vitascope only serves to strengthen instead of diminishing the entertaining qualities of this remarkable invention. A strong dramatic offering was the revival of the celebrated military drama, Captain Herne, U. S. A., by the powerful stock co. and a full and elaborate scenic equipment. An attractive vaudeville feature was the engagement of the celebrated Swedish Lady Quartette, a famous European vocal organization, that came direct from Stockholm, and were heard for the first time in the West at this theatre. Clayton, Jenkins and Jasper appeared in their inimitable Darktown Circus specialty, introducing their funny trained donkey. Among the others were the Soncrant Brothers, wonderful buggy-wheel riders and acrobats; Emilie Edwards, the well-known mezzo-contralto; Prince Kinzo, the Japanese juggler; Evans and Devass, refined vocal specialty; the Friquettes, musical novelties, and a number of others.

Masonic Temple Roof-Garden: The best bill of the season was presented at Chicago's popular roof-garden theatre the past week. Ida Fuller appeared in her clever dances, and made a great hit, and this beautiful resort was crowded every night to witness her finished performance. Frank Fuller also merits great credit for his part of the performance, which consisted of superintending the marvelous light effects. The press and public were delighted with the excellent work.

VAUDEVILLE. | VAUDEVILLE.

THE PEER OF ALL
PAPINTA

The originator of the Myriad Dance with novel electrical effects. Now playing return engagement at
4 Weeks at Hammerstein's Olympia, New York.
First engagement at Hammerstein's Olympia was
16 WEEKS
and re-engaged for the 3d time to return in October for
4 WEEKS
The first American act that was ever featured at the Olympia.
Direction W. J. SCANLAN. Address CARE OF HAMMERSTEIN'S OLYMPIA, NEW YORK.

To Managers
JOSEPHINE SABEL

As I am desirous of fulfilling all American engagements for which I have contracted prior to my Australian tour, I will not sail September 17th, as originally intended.

THE GREATEST MUSICAL HIT EVER IN TORONTO
NELSE HADLEY AND HART MAE
PAY THE MONEY AND GET THE DRAWING CARDS
Keith's Bijou, Philadelphia, this week; Keith's New Theatre, Boston, Sept. 7. The Sweetest Musical Act Extant. A Few Open Weeks in Sept. and Oct. Address U.S. care MIRROR.
Clint Wilson, Ed. Smith, Hertig and Seamon, Geo. Liman. Combinations Managers, look us over. You will want us. DO YOU HEAR THEM BELLS RINGING?

THE TWIN HITS OF THE YEAR.
"I LOVE ONLY YOU," AND
"MY PROMISED BRIDE."
Professional singers will make no mistake in adding these two songs to their repertoire. They are the finest productions of the leading writer of popular songs—J. L. Meyle.
Professional copies free. Orchestral parts, 10 cts.
New York. C. H. DITSON & CO. OLIVER DITSON COMPANY, Boston. Philadelphia. J. E. DITSON & CO.

A BIG HIT IN LONDON
DAISY MAYER
RE-ENGAGED ROYAL MUSIC HALL INDEFINITELY
VICTORIA HOTEL, Northumberland Ave., LONDON, W. C. ENGLAND

NOTICE.
PABLO DIAS,
Contortionist on swinging ring. Just finished sixteen consecutive weeks at Hammerstein's Olympia, New York, and re-engaged for another four weeks. Address care of
HAMMERSTEIN'S OLYMPIA, New York.
HAMMERSTEIN'S OLYMPIA, BROADWAY, 44TH TO 45TH STS., NEW YORK, Aug. 22, 1896.
To whom it may concern:—Pablo Diaz has just finished sixteen weeks' engagement at this house, and I take great pleasure in recommending him to all managers. ALFRED E. AARONS

LOTTIE MORTIMER
TONY PASTOR'S WEEK OF AUG. 31.
Return Engagement, Grand Central Palace Roof, Week of Sept. 7.
Making a feature of "The Maiden Did'nt Know a Single Thing," published by J.W. Stern & Co.

LEOLA MITCHELL.
"THE LIVING DOLL"
Re-engaged at Hammerstein's Olympia, after a trial performance until the opening of Ida Fuller Vaudevilles. Address care MIRROR.

If you have any business with the Irish laughter-maker, address
HERBERT CAWTHORN.
Care MIRROR.

3 Superior Ballads
(The very latest and best written and composed by Charles Graham, author and composer of the greatest song successes): "He Once Was a Millionaire," "Her Memory Brings Me No Regret," and "The Fancy of a Summer's Day." Professionals please send a 2c. stamp and card or programme to
FRANK HARDING,
136 East 58th Street.
(3 doors West of Lexington Avenue.)
P. S.—Songs written, composed, arranged, taught, etc.

THE FEATURE.
DAN'L CRIMMINS AND ROSA CORE
"Novelty Coming Through the Rye"
DAN CRIMMINS, 60 Lexington Ave., N. Y. City.
PHOTOGRAPHS
For fine and artistic theatrical pictures
DON'T FAIL to visit
FEINBERG'S NEW STUDIO
16 West 14th Street, New York

Belle and May Stewart also caught on in fine style; Giacinta Della Rocca reappeared, and was both pleasing and artistic; Gertie Reynolds danced and sang in a very finished manner; Sharpan Flatt played all sorts of instruments in expert fashion. These two young men are among the best of musical teams. The Dare Brothers were also well received, and John D. Gilbert's funny Silver and Gold monologue kept the audience in continual good humor.

Chicago Opera House: Big business and a great show was offered to the patrons of this handsome continuous theatre; among those who appeared were Billy Van, John and Emma Ray, Topack and Steele, Montgomery and Stone, Lottie West Symonds, Armstrong and Porter, Mons. William, Morrow and Ruthden, Ben. Harney, Flynn and Walker, Nonpareil Trio, Sparrow, the Racketts, Gilbert and Chris Lane.

Sam. T. Jack's Opera House: The two burlesques, Monte Carlo and The Bull Fighter, were nicely staged, and the performance otherwise was quite satisfactory.

Ferris Wheel Park: The usual vaudevile show brought out good attendance, and those who gave their

different specialties were: Leon, the Mowatts, Goldens, Lassards, Abrno, Gigurie and Boyer, and those clever fellows, Beeley and Marba.

Great Northern Roof Garden: The week opened with rather an inferior co., with two or three exceptions, but Manager Sutherland hustled about and re-engaged Josephine Sabel, who of course is a great card, and the audience would not allow her to retire, but insisted upon more; Smith and Cook had it all their own way and kept up the comedy end of it in their inimitable way.

Orpheum Music Hall: Vaudeville and burlesque was the style of attraction, resulting in fairly good business.

Oxford Theatre: Opened with an excellent co., which included the great favorite, Troja, James Cullen, three Nemedes, and others.

Imperial Music Hall: Will open with a fine attraction and Manager John Cort is booking the best.

Howard and Bland, who played a very successful engagement at the Masonic Temple Roof-Garden a few weeks ago, are enjoying an outing at Marinette, Wis. HARRY EARL.

JERSEY CITY, N. J.—The season at the Bon Ton Theatre commenced Aug. 22, and business has been very big. The theatregoers here seem to be hungry for a show, and so the pretty little house has been crowded at both performances daily. The opening bill presented James F. Hoey, the story teller, who made his first appearance in this city; the Two American Macs, the funniest knockabout team on the stage; Travelle, a fine shadowgraphist and juggler; Meyer Cohen, in an illustrated song act, which is a novelty; Daly and Devere, in the old, but always pleasing, act; Lucier and Greve, in a musical act; Lillian Perry, a clever song and dance woman; Wood Sisters, duettists; Ritchie, who does some good trick riding on a bicycle; and Bronson and Boyd, a funny black-face team.

Weber and Fields will appear at the Bon Ton Theatre Sept. 3, one performance, in order to break in a new act.

Joseph Bell and John McGuire, managers of the Bon Ton Theatre, at the conclusion of the performance 24 gave a wine supper to a party composed of newspaper representatives, attaches of the theatre, and a few others. The invited guests were conducted to the green room, which was prettily decorated, and a table was spread and washtubs filled with bottles of champagne were piled up in one corner. THE MIRROR correspondent introduced the managers to the assembled guests. Each person present was called upon to make a speech or tell a story, and Meyer Cohen did the singing. Among those present were Hurtig and Semon, dramatic agents; James F. O'Mealia, billposter; Stage Manager Michael Keegan, Stage Carpenter Emery, representatives of the local press, and THE MIRROR correspondent.

The Mayor of Hoboken has refused to sign a license for Ben Leavitt, who was to have managed the Star Theatre there this season. No license no Star Theatre.

Thomas W. Dinkins, who was manager of the Bon Ton Theatre here for three seasons, has signed to manage the Duquesne Theatre, Pittsburg, which will be opened as a continuous performance house Sept. 3.

Edward Neil, proprietor and manager of May's Wild West, which gave daily performances at the Union Hill, N. J., Schuetzen Park during the Volksfest Verein, Aug. 17-22, decamped. As he played on a percentage, the proprietors of the Park got out an attachment on the tents, horses and other trappings.

Ed Muller and Ollie Atherton, of this city, go out again this season with Miaco's City Club co., for which Mr. Muller will be orchestra leader.

Michael Keegan is stage manager of the Bon Ton. WALTER C. SMITH.

CINCINNATI, O.—People's, "the home of vaudeville," reopened its doors for the season Sunday, Aug. 23. The weather cool, and in consequence an unprecedentedly large audience was in attendance for both matinee and evening. The attraction was the Cyrene High-Class Vaudeville co. Besides Cyrene herself, the organization comprised Edward and Lillie Denver in a sketch; Petching Brothers, musical comiques; Tanner and Remnant; Fields, Salina and Brooks, acroba ic grotesques; Josie Sarrows; the Robinson-Baker Trio in stereopticon songs and jumping. The entertainment concluded with the burlesque, The Viceroy's Favorite, which is built upon the lines of the well-known Orange Blossoms. Next comes Seymour's Gay New Yorkers. In conjunction with the regular performance, the games played by the Cincinnati Ball Club are reproduced by the Howell system all for one price of admission.

PROVIDENCE, R. I.—Rose Sydell's London Belles Burlesque co., under the management of J. H. Barnes, occupied the Westminster Aug. 24-29 and gave a show that was a "corker." They opened to very large houses, and business for the week was great, considering the time of season. The entertainment opened with a short comedy called Widow Wynne's Reception, in which the principal parts were taken by Rose Sydell, Eva Allen, W. S. Campbell, and Andy Barr. In the olio were Hart and Waling, Fry and Allen, Campbell and Shepp, Barr and Evans, and the four Emperors of Music, Messrs. Howard, Russell, Powell, and Blackford. An extravaganza entitled Isle of Sham-Pain closed the performance. The entire programme was enjoyable and full of new business. Rush's Excelsior 31-5. H. C. RIPLEY.

DES MOINES, IA.—Observatory Roof-Garden (G. I. Patek, manager): Owing to the bad weather business was light Aug. 17-22. New faces 24-29 are Bunker, Gonzales, Miller and Russell, Nellie Tuston, and others.

SAN DIEGO, CAL.—Mission Cliffs Pavilion (D. K. Foote, manager): Musical Fletcher, Louise Leister, Sylver and Wyat, Mabel Maitland, Rose Clemence, and the Fletcher Trio. Light business week ending Aug. 16.

CANTON, O.—Myers Lake Olympia (L. B. Cool, manager): Business at this popular place continues good. The bill week of 23 includes the Dawsons, the Edisons, George P. Watson, Bartlett and May, and Joe Hartmann. Pain's Last Days of Pompeii was produced at Pastime Park 24-25 to big business.

SARATOGA SPRINGS, N. Y.—Hotel Todd Summer Garden (D. E. Kirkpatrick, manager): The Two prime favorites retained for one more week. Babe Reil, contortion dancer, and May Eddyson, ballads. The new comer is Irene La May, sero-comic.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): A Sound Money Bill drew large houses despite the hot wave, with Lydia Yeamans-Titus and Ross Snow leading, and Staley and Birbeck and Bellman and Moore close to the front. J. A. Kennedy and Lillian Mason 24.

OBITUARY.

Mamie Cerbi (wife of R. E. Graham) was buried last Thursday in Providence, R. I. Mrs. Graham had been ill for the past twelve months, but was supposed to be on the road to recovery. She was visiting her two little ones, Bobby and Mamie, at the home of their uncle, Harry Bingley, when she was suddenly stricken, and passed away before her husband, who was rehearsing in this city with An American Girl company, could reach her bedside. Mamie Cerbi was at one time a favorite in the comic opera ranks. Her greatest success was achieved in Richard Stahl's opera, The Sea King. Her last engagement was with the Bostonians' No. 2 company in Robin Hood.

Professor Otto Vogler, the leader of the orchestra of the Lyric Theatre in Hoboken, died suddenly in Undercliffe, N. J., on Aug. 25. Professor Vogler was for six years leader of the orchestra with the Emma Abbott Opera company; later on he led the orchestra of Maggie Mitchell's company. Afterward he assumed the leadership of the orchestra in Miner's People's Theatre, New York. Following this he directed the orchestra of the Jersey City Opera House until this house closed, and then was the leader of the Casino Roof Garden orchestra. Last season he led the orchestra in Hoboken's Lyric Theatre. Professor Vogler was engaged to lead at the People's Theatre in New York this season. He was forty-one years old and leaves a widow.

Harry Hill, the famous old-time sporting man, died at Corona, Long Island, on Thursday last. His old place on Crosby and Houston Streets was the scene of many a variety favorite's debut, and its reputation was almost world-wide. Among those who gained their first New York appearance at Hill's were: W. J. Scanlan, Tony Hart, and Gus Williams. After Hill was refused a license in New York, he went to Long Island, where he conducted a small hotel. He was seventy years old when he died.

K. Kirk Armstrong has died at his parents' home in Cleveland of tuberculosis, after a two year's illness contracted in the Northwest, while managing the Pete Petersen company and playing the part of the Swede.

Mrs. Eleanor Strong, mother of Fred W. Strong, of Sowing the Wind, died at Fordham Heights, Aug. 20, of apoplexy.

THE ELKS.

The pecuniary and statistical report of Grand Secretary George A. Reynolds, for 1895, shows the total membership to be 39 480; initiated during year, 6479; dimitted during year, 578; deaths, 295. The total cash assets were $109,799.58; value of other assets, $640,313.31; expended in charity during year, $35,616.99; total expenses of year, $272,955.92.

Niagara Falls Lodge 386 has been installed with sixty-six charter members, and the following officers: Exalted Ruler, Arthur Schoellkopf; Est. Leading Knight, M. B. Butler; Est. Loyal Knight, John E. Noblett; Est. Lecturing Knight, Francis M. Salt; Secretary, J. A. Beaver; Treasurer, P. P. Plobe; Tyler, Aug. Rickert; Esquire, I. I. Van Allen; Trustees, John C. Lammerts, D. W. Campbell, D. W. Schwartz.

Ashland, Ky., Lodge 350 has been installed with thirty-three charter members, and these officers: Exalted Ruler, Charles Weaver; Est. Loyal Knight, S. W. Hager; Est. Leading Knight, F. B. Moore; Est. Lecturing Knight, C. L. McDaniel; Secretary, W. S. Bogess; Treasurer, L. R. Putnam; Trustees, Joe Madison, G. D. Putnam, and S. A. Forbes.

MATTERS OF FACT.

The Pittsburg press speak in the highest terms of Harry Clay Blaney, the star of A Boy Wanted company. In his creation of Phoney Dice, a printer's devil, he is said to have adopted entirely original methods for the development of the comedy element of the character.

The Dazzler opened the season of the New Music Hall at Lowell, Mass., Aug. 27, for three nights, playing to $1263.25 for four performances. The house is managed by W. H. Boody, who still has some early open time.

Frank Harding, the well-known music publisher, who is now at 136 East Fifty-eighth Street, has just published three of Charles Graham's song hits, entitled "He Once Was a Millionaire," "Her Memory Brings Me No Regret," and "The Fancy of a Summer's Day," free copies of which may be had by professionals.

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CURRIE—NORTON.—Will H. Currie and Clara Norton, at Washington, D. C., on Aug. 18.

DORNEY—KELLY.—Richard Dorney and Katherine Kelly, on Aug. 30.

Died.

GRAHAM.—Mrs. R. E. Graham (Mamie Cerbi, in Providence, R. I.

MORTON.—John Morton, at St. Louis, on Aug. 26, of typhoid fever, aged 35 years.

POWELL.—Lee Powell, at Albany, N. Y., on Aug. 26.

VOGLER.—Otto Vogler, in Undercliff, N. J., on Aug. 25.

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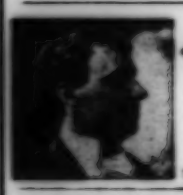

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PITTSBURG, PA., AUGUST 26 1896.

CHAS. E. BLANEY, ESQ.,
MY DEAR SIR: "A Boy Wanted" is one of the best farce-comedies we have ever played at Bijou, Pittsburg. Business—STANDING ROOM all week. A big company. Handsome costumes, Pretty girls Full of bright and catchy music. Jokes new and up-to-date. Pleased to say we have booked same over our circuit Yours.
R. M. GULICK, Mgr Bijou Theatre, Pittsburg.

AT THE BIJOU.

A LAUGHABLE EXTRAVAGANZA GIVEN BY A CLEVER COMPANY.

Pittsburg Post, Aug. 25, 1896.

A company of versatile specialty people, backed up by a snappy and original extravaganza, has the boards at the Bijou this week, and last night kept a jammed house in a continual chuckle. Charles E. Blaney's A Boy Wanted is the play. The title has a remote connection with the production itself which is nothing more than an olio performance consisting of a lot of vaudeville artists, some fair vocalists, and several comedians who are given an opportunity to be funny. Harry Clay Blaney, the author's brother, has the centre position as Phoney Dice, an athletic printer's devil, etc. whose greatest ambition is to look like James Corbett. One of his best hits is a boxing match with Helen Blazes (Nellie O'Neil) whose work in various places is clever. Blaney's dances and quips were all well received. The choruses and dances by members of the company are all well arranged, Lillie Sutherland, who has been seen here before, having charge and incidentally doing some of her own dances. Clever Laura Bennett, appears alone of all the company creditably with no comedy casts, as Mrs. Herman Highball and Madame Legrange, an interchangeable position as a wealthy brewer's wife and a flip prima donna. Some grotesque dances by Frank Young, in various roles, brought down the house. Other notable character sketches are Howland Raut, a peripatetic actor, by Thomas Peasley, and Willie Settle, a theatrical manager, by Raymond Finlay. The play is full of political jokes. The costumes and properties are both above the average for companies of the kind.

Pittsburg Times Aug. 25, 1896.

As a laugh-maker, A Boy Wanted was applauded into favor, and many of the specialties were encored until the principals had to retire from fatigue.

Pittsburg Despatch, Aug. 25, 1896.

A Boy Wanted probably excels anything ever seen here, and it is likely that the immense house which was in evidence last night, calling camp chairs into requisition, will be repeated every night this week.

Pittsburg Commercial Gazette, Aug. 25, 1896.

A Boy Wanted was introduced last night at the Bijou, and an audience that packed the large theatre to overflowing plainly manifested its approval.

Pittsburg Chronicle Telegraph, Aug. 25, 1896.

FARCE COMEDY AT THE BIJOU.

The second week of the season was ushered in at the Bijou last night with a long-continued laugh. A Boy Wanted, Charles E. Blaney's new farce comedy, is certainly one of the best of its kind ever seen in Pittsburg. From the time the curtain went up upon the first act until it decended on the last, three hours later, there was one long laugh.

The piece is written for the author's brother, Harry Clay Blaney, and indeed it seems to suit him. He has plenty of work to do and does it well. The house was well filled to overflowing and many of the late-comers were turned away, it being impossible to secure standing room even after 8:15 P. M.

The whole company is made up of artists, and all were well received. Harry Clay Blaney as Phooney Dice is one of the most entertaining "juveniles" seen in this city for many years. Raymond Finlay as Willie Settle, the theatrical manager, is, in the language of the streets, "a jim dandy," and his work was fully appreciated.

Frank Young as an eccentric dancer has certainly never been excelled in this city.

Knox G. Wilson as Herman Highball, the brewer, editor, hotel-keeper, and "angel," is up to date. His musical specialty was good.

As for the ladies, Nellie O'Neil and Flora Evans certainly lead. The former as Helen Blazes is very winsome and her acrobatic specialties are good. Miss Evans is worthy of special mention for her all-round good work. Kittie Allen as Carrie Scoope, a reporter, does her work in a pleasing manner.

Laura Bennett as Mrs. Highball is all right.

Of the specialty artists, Bryant and Saville deserve mention. They are certainly good. In fact, all the people in the show are good and as the show is good, what more need be said? It is an even thing that the house will be crowded during the engagement of A Boy Wanted.

Pittsburg Press, Aug 25.

The Bijou last night, at the initial performance of A Boy Wanted, contained one of the largest and most enthusiastic audiences in the history of that theatre. The gallery alone held between 1100 and 1200 people, and the house in all some 1600. There were seats in all the aisles. "Standing room only" was posted before the curtain rose, and the sale of tickets for the gallery was stopped shortly after 8 o'clock.

A Boy Wanted is a mixture of farce comedy, extravaganza, burlesque and vaudeville, and was written by Charles E. Blaney for the sole purpose of introducing a host of pretty and accomplished soubrettes, clever comedians, talented vocalists expert dancers and high-class vaudeville artists. There is no plot beyond a successful scheme to entertain the audience, and judging from the encores and applause bestowed upon the company last night it was a decided hit. It was a continuous laugh all evening. In fact, it took a little too well in the gallery, which was somewhat boisterous in its appreciation, and insisted upon whistling and singing the bright and catchy airs of the new songs with the performers, to the annoyance of the rest of the audience and the artists also.

Harry Clay Blaney is the central figure of A Boy Wanted, and as a tumbler and grotesque dancer he cannot be beaten. He has a pleasing stage presence, and is a very clever actor. He won his way into the affections of the people with his first appearance and held them with him to the end. Misses O'Neill and Sutherland, the famous acrobatic dancers, were one of the features of the evening, and created a great sensation. They are decidedly the best in their line on the stage to-day. Miss Laura Bennett is a delightful contralto, and her negro melodies quite captivated the audience. The soft shoe dancing of Frank Young is about the cleverest on the stage to-day, and a little more of it might be introduced most acceptably. Raymond Finlay is funny, likewise Knox G. Wilson and Thomas Peasley, while Bryant and Saville, the musical comedians, are also excellent merrymakers.

There are a great many very funny situations in the play, which we have described before, and they are happily brought out. It is witty and the jokes are all fresh and free from anything broad or vulgar. The scenery is new and handsome, and the stage setting displays perfect taste. There were a few rough edges noticeable last night, owing to the work of the orchestra, but nothing unusual to a first performance.

With such a bright play and with such a clever and talented company there is certainly a most successful season in store for the Blaneys.

Pittsburg Leader, Aug. 25, 1896.

A BOY WANTED SEEMS TO PLEASE A BIJOU AUDIENCE.

There were no indications of hard times in the immense throng that packed the Bijou Theatre last night from roof to pit, filled the aisles and overflowed into the corridors. It was an enthusiastic audience, too, the gallery portion particularly so, and it required the services of several officers to restrain their ardor at times. The scenery, settings, mechanical accompaniments, and costumes of the play which is styled A Boy Wanted, were very effective, and everything went on smoothly and without hitch of any kind from beginning to end. Though interest was well sustained all through, and nobody was weary with the performance, it might safely be abbreviated a trifle, as it was well after midnight before people living a short distance out got to their homes.

Henry Clay Blaney, brother to the author of the piece, had the leading part, and acquitted himself well. His boxing match with "Helen Blazes" (Nellie O'Neill) was a big success, and met the warm approbation of the house; in fact, he proved himself all through to be the Boy Wanted. Lillie Sutherland and Laura Bennett elicited deserved applause for their dancing and singing, and Frank Young might have stayed on the stage all night without tiring out the boys in the gallery. Politics came in for an airing, and the bright witticisms were variously received as they comported with the diverse views of the hearers. On the whole, it was a bright and enjoyable performance. It will remain all the week, including matinees Wednesday and Saturday.

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